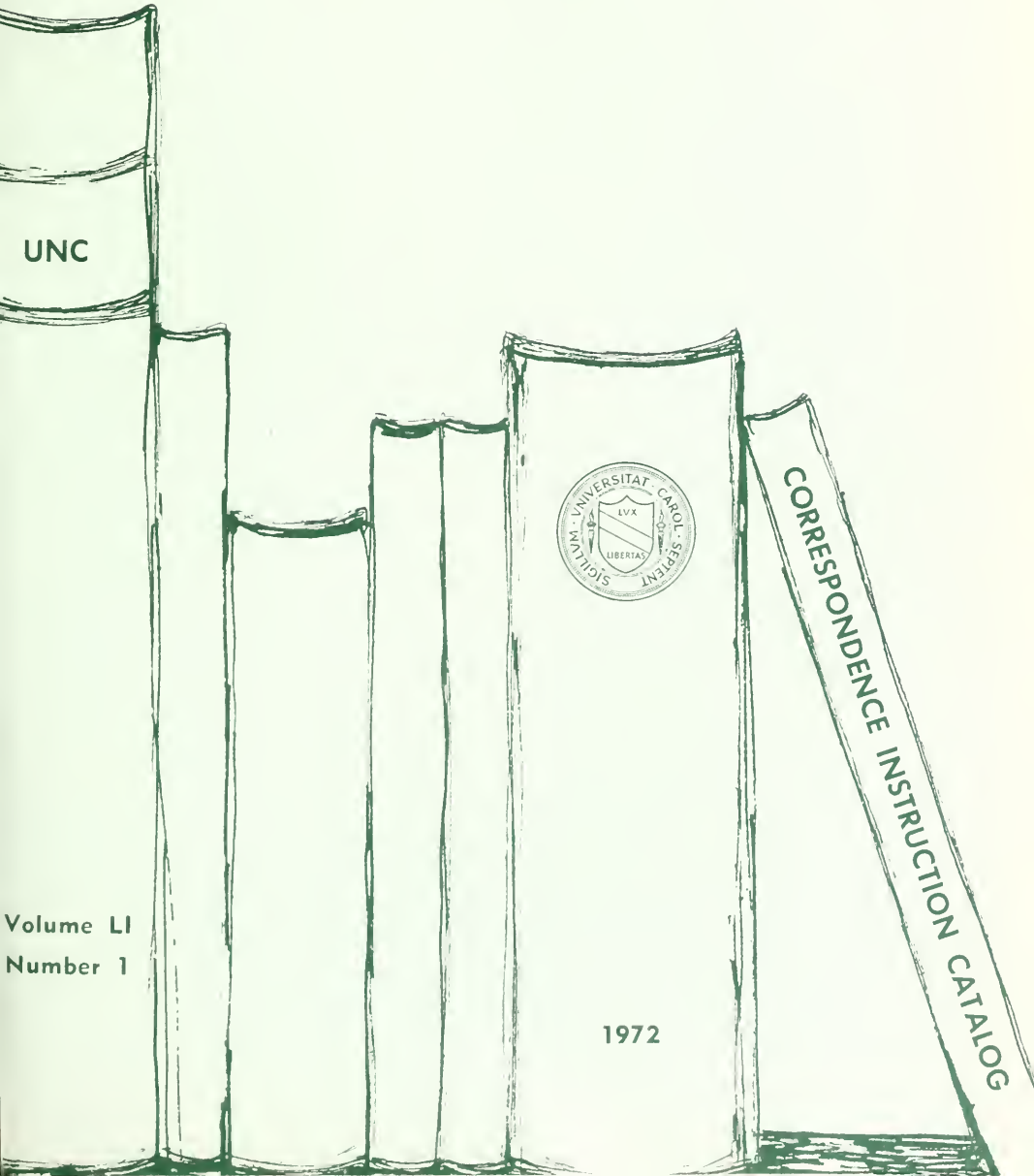
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UNIVERSITY OF NORTH CAROLINA

EXTENSION DIVISION

CORRESPONDENCE INSTRUCTION CATALOG

ANNOUNCEMENTS OF
CORRESPONDENCE INSTRUCTION

1972

TABLE OF CONTENTS

UNIVERSITY EXTENSION SERVICES 2
WELCOME 3
REGULATIONS 3
EXAMINATIONS 4
CREDIT 4
CREDIT BY EXAMINATION 5
TUITION AND FEES 6
POSTAGE 6
FINANCIAL ASSISTANCE 6
AIDS FOR STUDY 7
HOW TO ENROLL 7
BOOKS 7
WHILE YOU STUDY 8
TRANSCRIPTS 8
NUEA 9
GENERAL COLLEGE PROGRAM 9
COLLEGE ELECTIVES 12
KEY TO SYMBOLS IN COURSE DESCRIPTIONS 15
COURSE DESCRIPTIONS 15
EXTENSION DIVISION ADMINISTRATIVE BOARD AND ADMINISTRATIVE STAFF; CORRESPONDENCE INSTRUCTION ADMINISTRATIVE STAFF 39
CORRESPONDENCE INSTRUCTORS 40
WITHDRAWAL FORM 43
N. C. STATE COURSES 45

UNIVERSITY EXTENSION SERVICES

The Extension Division is the administrative agency through which the University extends its services to the people.

In addition to CORRESPONDENCE INSTRUCTION described in this catalog, the University of North Carolina offers the following services to the people of the state:

AUDIOVISUAL EDUCATION. Audiovisual materials and services are available to schools, colleges, civic groups and other agencies. Films for community programs, business and industry, and other adult groups are available. Individuals may book films for use in conjunction with correspondence courses through the regular film rental service of the Audiovisual Bureau.

CLASS INSTRUCTION. Extension courses, primarily graduate courses in professional education, are offered in centers off the campus for teachers. Students who take courses in approved locations away from the campus may earn as much as six semester hours of graduate credit toward an advanced degree.

COMMUNITY ADULT EDUCATION. Consultative and instructional services are provided to community groups interested in developing local programs of adult and continuing education. For information and program assistance, call or write Community Adult Education, 218 Abernethy Hall, Chapel Hill, North Carolina, Telephone 933-1123.

EVENING COLLEGE. The Evening College is essentially a two-year residential program in which a student may complete approximately one-half of the work toward a degree. In addition, persons who want to know more about a subject for their own enrichment and pleasure enroll as special students in the Evening College. Adults who wish to take one course each semester during the day may register through the Evening College.

RESIDENTIAL ADULT EDUCATION. This office develops and organizes non-credit adult education programs and conferences to be held on the campus. Anyone interested in such programs should contact the office at 209 Abernethy Hall, Chapel Hill, telephone 933-1125.

SCHOOL SERVICES. Standardized tests are distributed to authorized health, educational, and business agencies. Faculty members of the University serve in an advisory capacity in evaluating new tests. High School Debating Contests and High School Academic Contests are available.

Our Door Is Open

Welcome to university study by correspondence. When you choose a course from those listed in this catalog, you become an independent scholar who will receive direct personal guidance in working toward knowledge and understanding of the course materials that you have selected.

When you register, by completing and mailing us the enclosed form and proper payment, you will receive a course study guide. In addition, we shall send you the textbook, or other materials needed for your study. Specific instructions concerning your assignments and procedures will be included in the study guide; however, you should feel free to write your instructor, or this office, if you have questions. Please do not hesitate to call on us. As a correspondence student, you are a valued individual to us, and our goal is your success and satisfaction in learning.

REGULATIONS

1. Applicants

The courses listed herein may be taken for credit or non-credit by anyone who is prepared to study them with profit. It is the responsibility of the students to meet all prerequisites mentioned in the course descriptions.

2. Residence

To students attending classes: University regulations do not permit you to enroll or to submit assignments while attending a regular session at UNC or another school. If you are in residence at UNC, you must secure the written approval of your Academic Dean in order to continue working on your correspondence course. In exceptional circumstances, permission may be granted. If you are in residence at some other school, you must secure written permission from the officials of the school you are attending. This written permission must be filed in the Correspondence Instruction offices for each semester and each summer session during which work is to be submitted.

If you will let us know each semester or summer session you are in residence, additional time will be allowed to complete the course later. If you fail to let us know you are in residence without permission, your course will expire thirteen months from the day you enrolled.

You may submit assignments during official school holidays and semester breaks without permission.

To correspondence students living in Chapel Hill who are not attending regular classes: Correspondence students who are not *bona fide* residents of Chapel Hill, and have recently terminated their University registration, must secure the written permission of the Academic Dean and the permission of the Assistant Director of Extension for Correspondence Instruction to continue to submit correspondence course assignments if they continue to live in the vicinity of Chapel Hill.

3. Standards

Correspondence courses, like residence courses, are on the honor basis. A student who plagiarizes, copies, cheats, or in any way does dishonest work, is not only denied credit for the course, but may be dismissed from the University. A student who has been dropped from a correspondence course may appeal to the appeals committee of the Extension Division by letter to the Director of Extension.

If an instructor in any department finds that the English composition of a student is below the University standard, the symbol cc (composition condition) may accompany the final grade, as for instances Bcc, Ccc, or Dcc. When the symbol cc is added to the course grade, the student may not receive credit for the course until the composition condition has been removed. A student receiving such a grade may remove the condition by completing the correspondence course English c0 with a grade of C.

4. Number of Courses at One Time

A student may not be enrolled in more than two courses at any one time.

5. Time Limit

Students may enroll in a course at any time during the year. Courses should be completed within thirteen months from the original date of registration. Courses may not be completed in less than six and one half weeks from the date the first assignment is received in our office. (Creative writing courses should allow at least a minimum of five months.)

6. Renewals

Students who are unable to complete their courses in the allotted thirteen months may obtain an additional six months by paying a $3.00 renewal fee. However, in some cases, such as the non-credit Dental Assistant Program, renewal periods will vary according to the course.

EXAMINATIONS

A final supervised examination must be passed if credit is to be given. Examinations must be taken at an accredited college, university, community college, or technical institute which is accessible to the student. Students must submit all assignments prior to making final plans to take a course examination. Examinations are not released to be taken until all assignments have been submitted and graded.

CREDIT

1. Degree Credit at the University of North Carolina

Unless otherwise noted, all courses offered give credit toward bachelor's degrees at this institution.

Thirty semester hours (equivalent to one year of residence work) may be taken by correspondence toward a degree at the University in Chapel Hill.

The last year's work must be taken in residence. However, if a student, with the exception of one or two courses, has fulfilled the University requirement of taking the full work of the last academic year in residence, he may complete this work by taking correspondence courses from this University provided permission is secured from his dean.

To work out a systematic plan for taking correspondence instruction toward a bachelor's degree, study carefully the requirements for the General College included in this catalog.

If completion of a degree program is desired at UNC-Chapel Hill, an applicant for correspondence work must meet the University entrance requirements of at least sixteen acceptable units from an accredited high school. The high school record must be transferred to this University. Credit for work

taken at other colleges must be properly transferred to this University and accepted by the examining committee.

2. For Credit at Other Colleges and Universities

Credits earned through correspondence will be transferred to another institution when this request is made by the student. (See section on transcripts.) The University cannot determine the policy of other institutions in regard to accepting credit for correspondence work. There are very few accredited colleges or universities at this time, however, that do not accept work completed through correspondence instruction in other accredited colleges and universities. Before enrolling, persons should confer with officials at the institution where credit is desired concerning course selection. Officials at the institution where credit is desired must determine whether or not our courses are equivalent. The student is responsible for such investigation and consultation, and Correspondence Instruction cannot be responsible for incorrect course selection.

3. Non-Credit Information

Those who do not desire or expect credit are permitted to register for any course for which they are qualified. Non-credit students are given the same careful instruction as those who study for credit.

4. Graduate Credit

No courses are offered for graduate credit.

5. Certificates

Correspondence Instruction presents every student who is not working for degree credit at this University with a certificate upon the successful completion of a correspondence course.

CREDIT BY EXAMINATION

Correspondence students who are not regularly enrolled on campus may obtain credit by examination in courses listed in the Correspondence Instruction catalog. Students who have gained, through independent study or experience, knowledge of the content of courses offered by Correspondence Instruction for undergraduate credit may, with the approval of Correspondence Instruction and the department involved, receive credit for such courses by special examination. Undergraduates enrolled in a degree program must also be certain that the credits are approved by the Dean of the school or college in which they are enrolled. **The student is to assume responsibility for having the credits approved toward a degree prior to taking an examination.**

Interested students should secure a special form from Correspondence Instruction to use in getting the approval of the Academic Department and Correspondence Instruction. Requests for credit by examination must be made at least thirty days prior to the time the student desires to take the examination. There is a charge of $20.00 for such examinations.

Students who are enrolled on campus should contact the department involved should they wish to pass a course by examination. The policy for campus students is given in the General College Catalog. They are not eligible to obtain credit by examination through Correspondence Instruction.

TUITION AND FEES

	Residents of N. C.	Non-Residents of N. C.
2 semester hour course	$39.00	$45.00
3 semester hour course	$51.00	$59.00
4 semester hour course	$63.00	$75.00

Additional charges will be made for special materials and services with a few courses and are indicated in the course description.

POSTAGE

Your graded assignments are returned to you by first class mail with no additional charge. Students at some distance from the University may wish to send an additional $5.00 with a request that their assignments be returned via air mail ($7.00 for students outside the United States). Assignments will be returned air mail to APO and FPO addresses **without** extra charge.

When enrolling, servicemen and their dependents with APO or FPO addresses should submit an additional $1.00 with their course fees and request that their textbooks and course materials be sent via PAL airmail service. Other students who wish their textbooks and materials sent air mail should enclose an amount sufficient to cover postage (approximately $5.00) with their course fees and specifically request such handling.

FINANCIAL ASSISTANCE

1. Student Aid

Loans and a few scholarships (for students with exceptional academic records) are available to students who have financial need. For information and application blanks, write to the Director of Student Aid, 300 Vance Hall, University of North Carolina, Chapel Hill, N.C. 27514.

2. Vocational Rehabilitation

Under certain circumstances, the Vocational Rehabilitation Division of the State Department of Public Instruction will pay the fees for those who have a physical disability. For full information, contact the Director in Raleigh, N.C.

3. The United States Armed Forces Institute

The University of North Carolina is one of a number of colleges and universities selected by the United States government to offer correspondence courses to those in service, the Government paying part of the expense. The student will pay a registration fee of $10.00 for each course and the amount required for the books. The Government pays the instructional fee. A brochure giving full information is available and will be sent upon request.

4. Veterans

A veteran should enroll in the same manner as a regular student, paying the regular course fees and the amount for books, lab fees, etc., at the time of enrollment. He should complete the Application for Program of Education—VA form 21E-1990. (Contact your local VA office.)

5. In-Service Teacher Education Program

Teachers under contract with a local public school board in North Carolina may earn credits toward certification renewal by correspondence. A

letter from the employing superintendent recommending participation in the In-Service Teacher Education Program and certifying that the teacher is under contract **and has permission to enroll in a specific course** should accompany application for enrollment. The fees must be paid by the teacher at the time of enrollment. Upon completion of the course, the teacher will be eligible for a refund of course fees (this does not include the cost of books) made by the Extension Division, after reimbursement is made by the special In-Service Teacher Education Program. These refunds are made twice a year on the basis of reports of courses completed by April 15 and October 15. (Six weeks should be allowed after these dates for the refund check to reach the teacher.) Teachers should not duplicate work previously taken in course number or in content.

The State Department of Public Instruction in North Carolina accepts credit earned before September 1 for that teaching year. Teachers needing credit for North Carolina certification should arrange to complete courses and examinations by August 15 in order to have credit reported by September 1. For full information about certification requirements, write the State Department of Public Instruction.

AIDS FOR STUDY

Two publications are available to students who desire help in evaluating and improving their study habits and techniques: (1) *Continuing Your Education*, a book by Cyril O. Houle, is available in limited quantity for rental (2 months for $1.10), and (2) *Studying Effectively*, a small manual by Wrenn and Larsen, may be purchased from this office for 50 cents.

HOW TO ENROLL

You may enroll at any time during the year. Application must be made in writing on forms provided in this catalog and mailed with check or money order to Correspondence Instruction, University of North Carolina Extension Division, Chapel Hill, N.C. 27514. (Make checks or money orders payable to UNC Correspondence Instruction.)

If you like, you may come directly to our offices (115 Abernethy Hall, UNC campus) to enroll.

The University of North Carolina at Chapel Hill maintains a policy of equal educational opportunity.

BOOKS

A bookstore of over 350 different volumes is maintained for the use of Correspondence students. Books are offered at competitive prices and mailed without additional postage charges when purchased prepaid. You may purchase books for your course anywhere you desire, but if you purchase your books from us, we will make every effort to send them promptly. Should you choose to purchase them elsewhere, you should wait until you receive your course syllabus from us to be sure that you buy the correct edition of your texts.

Required texts are listed with each course. PUBLISHERS' PRICES ARE SUBJECT TO CHANGE, thus our prices are subject to change.

If you wish to secure the required texts from us, please complete the Book Order form which is included on the application for enrollment, or send us a letter.

For some courses rental books are available. Rented texts will be renewed automatically if not returned by the due date. Rented books should be returned at the completion of the course, or grades will be withheld.

For students outside the continental U.S.: If supplementary reading materials or books for book reports are not available to you locally, our office has a limited supply of such books which may be purchased upon request. (No rental textbooks are ever sent outside the continental U.S. The student will be required to purchase them.)

WHILE YOU STUDY

1. Change of Name or Address

If your address or name changes during the time you are studying by correspondence, please send the name and address under which you enrolled, your new name and address, the date, and the course in which you are enrolled to Correspondence Instruction.

2. Counseling

A staff member of Correspondence Instruction is available to counsel any student who chooses to use this service when a need arises. Students having difficulty in or failing a course may want to write Correspondence Instruction for assistance. An office appointment can be arranged if it is desired.

3. Dropping a Course

If for any reason you should decide that you must drop your correspondence course, please fill out the form on pages 43-44 of this catalog and mail it to Correspondence Instruction. Partial refunds will be granted providing the request is made within TWO MONTHS of the enrollment date.

TRANSCRIPTS

If you need a transcript by a particular date, you must arrange your work so that you can take the examination at least two weeks in advance of your deadline. Correspondence Instruction cannot guarantee that a grade will be received by a particular date unless the student completes his assigned work and examination well in advance of that date.

Students needing credit reported before fall registration should complete all work no later than August 15th. Teachers needing credit for North Carolina certification should arrange to complete courses by August 1st in order to receive credit for the next teaching year.

You will note when completing your application blank a section is provided for you to give the address of one institution to which you wish a transcript sent. Requests for additional transcripts must be made to the **Office of Records and Registration, Hanes Hall, Chapel Hill, N.C. 27514, accompanied by your check or money order for $1.00.** Transcripts will be sent to the N.C. Department of Public Instruction, Raleigh, N.C., without charge from the Office of Records and Registration.

All assignments, lab materials, and rental materials must be returned and accounts cleared before a grade will be released or a transcript sent.

NATIONAL UNIVERSITY EXTENSION ASSOCIATION

The University of North Carolina is a member of the National University Extension Association, the professional organization designed to guide in the development, maintenance and advancement of university extension services. Correspondence Instruction of the University of North Carolina is part of the Independent Study Division of the Association. Each institution affiliated with the NUEA is accredited by the educational accrediting association of the region in which it is located, and bases all education programs upon standards for higher education in that state and region.

A Guide to Correspondence Study, published by the NUEA, lists courses offered by correspondence by accredited colleges and universities which are members of the National University Extension Association. The Guide may be obtained from Correspondence Instruction.

GENERAL COLLEGE PROGRAM

The Faculty Council in January 1970 gave final approval to a new General College curriculum. A faculty-student committee for over a year previously had given careful consideration to the question of what ought to be the general education experience of an undergraduate entering the University of North Carolina at this time. Its proposals, as adopted by the Faculty Council, are described below. The new program is effective for all undergraduates entering the University after June 1, 1970; undergraduates previously enrolled may elect to follow the new curriculum or may continue under the old curriculum.

All General College students are required to complete in their freshman and sophomore years a program of twenty selected courses as well as the required courses in physical education (two semesters). The twenty courses are distributed as follows:

I. ENGLISH COMPOSITION (English 1* and 2*).

One or both of these courses may be exempted with credit on the basis of scores made on the verbal section of the College Board Examination. Students will take these courses in their first two semesters. English C **will not** satisfy the English composition requirements.

II. FOREIGN LANGUAGE **or** MATHEMATICAL SCIENCE (two or four courses).

Each student may choose to meet either the requirement in foreign language **or** the requirement in mathematical science as described below. Students should note, however, that in some Bachelor of Science programs they will be expected to satisfy requirements in both areas. In exercising this choice students are urged to give careful consideration not only to their previous experience and their immediate interests but also to their future academic and vocational goals.

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* Offered by Correspondence Instruction.

All students, furthermore, will be asked to take a language placement test. Those who do not place beyond Language 1 and 2 will take one or both of those courses, for credit, as indicated by the placement examination.

FOREIGN LANGUAGE (three to four courses).

1. The student with two or more units of high school credit in a foreign language will meet the requirement by completing courses through 4 and one course beyond 4 in a language in which he has two or more units of high school credit **or** 1, 2, 3, 4, in a language other than one in which he has two or more units of high school credit.

2. If the student is placed in Language 4 or higher, he will receive placement credit without grade for 3, or 3 and 4, but not more.

3. Students lacking two or more units of high school credit in a language may take the placement examination in that language if they have acquired proficiency through other means. If thus placed in Language 3, the high school deficiency will be deemed removed. If placed higher than Language 3, then in addition to deficiency-removal, credit will be awarded for 3, or 3 and 4, but not more.

4. A foreign student may not receive credit for courses 1, 2, 3, 4 (nor for any other conversation or composition courses) in his native language. He may, however, receive credit for literature and civilization courses in that language.

MATHEMATICAL SCIENCE (two courses).

To satisfy this option the student must pass two courses to be chosen from:

Mathematics 1, 2 or 21, 22 or 15*-31*
Computer Science 16 or 17 or 18 or 19
Statistics 11, 12
Philosophy 21*, 51

Appropriate exemptions with credit will be provided.

III. DIVISIONAL ELECTIVES (eight courses).

The student will choose eight Divisional Electives distributed as follows:

SOCIAL SCIENCES: three courses in at least **two** departments are to be selected from the Divisional Electives listed below:

Anthropology 26, 41, 42, 55
Economics 31, 32
Geography 48. 51, 52
History 11*, 12*, 13*, 21*, 22*, 23, 24, 25, 27, 28, 30*, 31*, 41*, 42*, 44*, 45*, 46*, 47*, 48*, 49*
Philosophy 25
Political Science 41*, 42, 50, 51*, 52, 54, 55, 56, 60, 63, 64
Psychology 28

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* Offered by Correspondence Instruction.

Sociology 51*, 52*, 53*, 54, 55

HUMANITIES AND FINE ARTS: three courses in at least two departments are to be chosen from the Divisional Electives listed below (courses taken to satisfy the foreign language option may not be included among these three electives):
Art 30, 35, 36, 37, 38*, 39, 44, 46, 49
Chinese 50
Classical Archaeology 35, 36, 37, 38, 40
Classics 30, 33, 34, 35
Comparative Literature 21, 22, 30, 70, 74
Dramatic Art 10, 15, 51, 59, 80, 81, 82
English 20, 21*, 22*, 23, 24, 25, 26, 28, 29
French 3, 4, 21, 52, 53, 60, 61, 70, 71, 72, 73, 74, 75, 80, 81, 82
German 3*, 4*, 21*, 24*, 70, 71, 80, 81
Greek 3, 4, 21, 22
Italian 3*, 4*, 21, 70, 82
Latin 3*, 4*, 21*, 22*
Music 11, 21*, 22, 31, 32, 41, 42, 43, 81, 83, 84
Philosophy 20, 22, 52, 53
Portuguese 3, 4
RTVMP 42, 45
Religion 26, 31, 39, 45
Russian 3*, 4*, 70, 72, 74
Spanish 3*, 4*, 21*, 22*, 52, 53, 71, 72, 73, 80, 81, 82, 85, 86
Speech 37, 41

NATURAL SCIENCES: two courses, at least one of which is to be a four-hour laboratory course, are to be chosen from among the following Divisional Electives:
Astronomy 31, 31L
Biology 21, 22
Botany 10, 11, 55
Chemistry 11X, 11, 11L, 12, 12L, 21, 21L
Geography 38
Geology 11*, 18, 41, 42*
Physics 20, 21, 24, 25, 26, 27
Psychology 26
Zoology 10, 11, 41

IV. COLLEGE ELECTIVES (six to eight courses).

The student will choose six to eight courses from the list of approved College Electives (see below). Not more than four courses may be taken in a single department.

V. PHYSICAL EDUCATION (two semesters, with exemption by testing).

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* Offered by Correspondence Instruction.

COLLEGE ELECTIVES

These are approved courses recommended by the departments and curriculum programs for students choosing College Electives at the freshman-sophomore level. Well qualified students are not limited to this list in choosing electives but may enroll in other courses open to undergraduates with the consent of the course instructor and the General College adviser.

African Afro-American Studies 40
American Studies 40
Anthropology 26, 41, 42, 55
Art 30, 35, 36, 37, 38*, 39, 44, 46, 49, 61
Astronomy 31, 31L, 32
Biology 21, 22
Botany 10, 11, 44, 45, 51, 52, 53, 54, 55
Business Administration 71*
Chemistry 11X, 11, 11L, 12, 12L, 21, 21L, 41, 41L, 42, 42L, 51, 61, 62
Chinese 50
Classical Archaeology 35, 36, 37, 38
Classics 30, 33, 34, 35, 51, 75, 76
Comparative Literature 21, 22, 30, 70, 74
Computer Science 16, 17, 18, 19
Dramatic Art 10, 15, 51, 59, 80, 81, 82
Economics 31, 32, 70
Education 41*
English 20, 21*, 22*, 23, 24, 25, 26, 27, 28, 29
French 1-2, 3, 4, 11, 14, 15, 21, 41, 50, 51, 52, 53, 60, 61, 70, 71, 72, 73, 74, 75, 80, 81, 82
Geography 38, 48, 51, 52
Geology 11*, 18, 41, 42*
German 1*-2*, 3*, 4*, 21*, 24*, 31, 32, 70, 71, 80, 81
Greek 1-2, 3, 4, 21, 22, 88
Health Education 33
History 11*, 12*, 13*, 21*, 22*, 23, 24, 25, 27, 28, 30*, 31*, 41*, 42*, 44*, 45*, 46*, 47*, 48*, 49*, 51, 52, 53, 59, 65, 68, 69, 75, 77, 80, 81, 85
Italian 1*-2*, 3*, 4*, 14, 15, 21, 50, 57, 70, 82
Journalism 53
Latin 1*-2*, 3*, 4*, 21*, 22*, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60
Mathematics 1, 2, 21, 22, 15*-31*, 32*, 33*, 34
Music 1-6, 7, 8, 11, 21*, 22, 31, 32, 41, 42, 43, 50, 51, 52, 53, 54, 55, 56, 57, 81, 83, 84, 89
Philosophy 20, 21*, 22, 25, 27, 31, 51, 52, 53, 56, 58, 59, 60, 61, 65, 66
Physical Education 41, 42, 77
Physics 20, 21, 24, 25, 26, 27, 28, 36, 37, 52, 54, 55, 58, 61
Political Science 41*, 42, 50, 51*, 52, 54, 55, 56, 57, 58, 60, 63, 64, 86
Portuguese 1-2, 3, 4, 14, 15
Psychology 26*, 27, 28, 30
RTVMP 20, 42, 45, 58
Religion 26, 31, 39, 45

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* Offered by Correspondence Instruction.

Russian 1*-2*, 3*, 4*, 21, 31, 32, 70, 72, 74
Sociology 51*, 52*, 53*, 54, 55, 60, 62*, 65, 70, 75, 80, 85
Spanish 1-2, 3*, 4*, 11, 14, 15, 21*, 22*, 41, 50, 51, 52, 53, 71, 72, 73, 80, 81, 82, 85, 86
Speech 37, 40, 41, 44, 45, 50, 54, 56
Statistics 11, 12
Zoology 10, 11, 20, 41, 78

* Offered by Correspondence Instruction.

KEY TO SYMBOLS IN COURSE DESCRIPTIONS

(3)	Indicates the semester hours' credit by the number in parentheses following the course title.
Smith, 25, prerequisite Latin 1 or equivalent	The instructor's name, the number of assignments in the course, and any prerequisites for the course are given in italics following the course description.
NCT	Indicates that teachers under contract to local public school boards in North Carolina may take the course under the In-Service Teacher Education Program.
**NCT*	Courses must be relevant to the teaching field or teaching assignment to qualify for the In-Service program.
course number	With a few exceptions, the numbers are the same as in the University Catalog.
textbooks	The required textbooks for each course are listed immediately after the course description.

DEPARTMENT OF ART

c33. HISTORY AND INTERPRETATION OF PAINTING (3). This introductory course is designed to give the student the ability to understand and appreciate art by a study of artistic masterpieces from Antiquity through Renaissance. *Patterson, 24, NCT.*

Gombrich, *The Story of Art* (1966), $5.50
94 University Prints, set $3.75
37 Taurgo Prints, set $2.00

c38. SURVEY OF MODERN ART (3). Important eighteenth, nineteenth, and twentieth-century artists and their works are studied, along with the evolutionary changes in style and content. The student will learn to deal with pictures both critically and historically. *Patterson, 25, NCT.*

Canaday, *Mainstreams of Modern Art* (1959), $14.00
Levey, *Rococo to Revolution* (1966), $4.50
Brion, *Art of the Romantic Era* (1966), $3.95
Mathey, *The Impressionists* (1961), $3.95
Read, *A Concise History of Modern Painting* (1968), $4.95
Read, *A Concise History of Modern Sculpture* (1964), $4.50
Pevsner, *An Outline of European Architecture* (1943), $2.75

SCHOOL OF BUSINESS ADMINISTRATION

c71. ACCOUNTING PRINCIPLES I (3). Fundamental principles of financial accounting are covered and applied to the recording of business activities and to the reporting of the financial results for corporations, partnerships, and single proprietorships. *Ziegler, 24, *NCT.*

Slavin, Reynolds and Malchman, *Basic Accounting for Managerial and Financial Control*, 1st ed. (1968), $12.50
~~Nabors, *Student's Self-Study Guide to Accompany Basic Accounting for Managerial and Financial Control* (1968), $4.45~~
Accounting Pads, set of 2, $2.40

c73. ACCOUNTING PRINCIPLES II (3). Usefulness and limitations of financial statement analysis; sources and uses of working capital and cash; elements of management accounting, analysis, reporting, and control. *Ziegler, Prerequisite: Business Administration 71 or equivalent; Designed for non-accounting majors. *NCT.*

Horngren, *Accounting for Management Control*, 2nd ed. (1970), $11.50
Accounting pads, set of 2, $2.40

DENTAL PROGRAMS

DENTAL ASSISTING (non-credit). A complete seven-course program equivalent to one academic year of study includes the knowledges and skills recommended by the Council on Dental Education of the American Dental Association. Completion of all courses in sequence will qualify a person to be a candidate for certification by the American Dental Assistants Association. A brochure giving detailed information on the program may be requested from Correspondence Instruction.

DENTAL LABORATORY TECHNOLOGY (non-credit). A series of courses on the theory and skills required of a laboratory technician is designed to teach novice dental laboratory technicians, to teach more experienced technicians who wish training in other areas, and to prepare individuals to qualify for and become Certified Dental Technicians. For complete information on the program, write Correspondence Instruction.

DEPARTMENT OF DRAMATIC ART

c30. INTRODUCTION TO THE THEATRE (3). Dramatic Art c30 is designed to give the student a general knowledge and understanding of the nature of the living theatre of the Western world from ancient Greece to the present. The syllabus from which the student studies was designed by John Christopher Whitty, Jr. In the 1968 competition sponsored by the National University Extension Association, this course was named best in the U.S.A. in the field of Literature and the Theatre. The six representative plays will be studied with emphasis placed on their theatrical merit rather than on their literary merit. Each play in the text is prefaced with interviews, essays, and recollections of memorable productions of that play. The novice to drama or the experienced will see the playwright, the era for which he wrote, and the kind of theatre for which he wrote. The teacher has an extensive background in professional and educational theatre. This course may be taken for credit or non-credit. *Lamont, 24, *NCT.*

Goodman, *Drama on Stage* (1961), $8.50
Whiting, *An Introduction to the Theatre* (1969), $11.25

c155. PLAYWRITING (3). This is a practical course in the writing of the stage play. With the instructor's guidance, the student will write two one-act plays or one one-act and a portion of a full length play, including an outline of the whole. NOTE: Due to the creative nature of the work in this course, students should consider 5 months as a **minimum** time for completing Dramatic Art c155. *Patterson, 24,* ~~*prerequisite: Dramatic Art c30 or equivalent.*~~ **NCT.*

Goodman, *Drama on Stage* (1969), $8.50
Epps, trans., *The Poetics of Aristotle* (1942), $.95
Goldstone and Lass, eds., *The Mentor Book of Short Plays* (1969), $.95
Miller, *A View from the Bridge* (1960), $1.25

SCHOOL OF EDUCATION

c41. EDUCATION IN AMERICAN SOCIETY (3). The student views and evaluates the historical, political, social, and philosophical forces which affect the nature of American Education; the organization and structure of the school system; and the principal issues facing American education today. *Hennis, 20, NCT.*

DeYoung and Wynn, *American Education,* 6th ed. (1970), $9.50
Ehlers, *Crucial Issues in Education,* 4th ed. (1969), $5.75
Kneller, *Introduction to the Philosophy of Education* (1971), $2.50

c71. EDUCATIONAL PSYCHOLOGY (3). Psychological principles pertinent to successfully guiding the growth, learning, and adjustment of children and youth are discussed. The teacher, the learner, and the teaching-learning process are studied. *Wyne, 24, NCT.*

DeCecco, *The Psychology of Learning and Instruction: Educational Psychology* (1968), $10.95
Kuhlen, *Studies in Educational Psychology* (1968), $6.95

c73. COMMUNITY RECREATION (3). This course is a study of the concepts of leisure and recreation, the place of recreation in society, and its contribution to meaningful living. The primary focus is on the development of organized recreation in the United States as a result of the efforts of the Recreation Movement. NOTE: This course was formerly Recreation Administration c73. *Meyer, 15, NCT.*

Yukic, *Fundamentals of Recreation* (1970), $3.95
Meyer, *Community Recreation: A Guide to its Organization* (1969), $9.95
Madow, Ed., *Recreation in America* (1965), $4.50

c99. THE SECONDARY SCHOOL (3). This course includes a study of the purposes, objectives, and practices of the modern secondary school; the curriculum, including student activities; and guidance services. Issues and trends in secondary education are stressed. *Tarbet, 25, NCT.*

Douglass, *Secondary Education in the United States* (1964), $6.75
Bent and Kronenberg, *Principles of Secondary Education,* 4th ed. (1961), rent $1.50 for 3 months

Gall and Hicks, *Modern Secondary Education* (1964), rent, $1.25 for 3 months

c143. SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES (3). The evolution of the educational practices and institutions of the United States is traced in this course. This course is accepted as the equivalent of History c170. NOTE: Education c143 is equivalent to EDFO 242 on campus. However, the correspondence course may not be taken for graduate credit. *Phillips, 24, NCT.*

Edwards and Richey, *The School in the American Social Order*, 2nd ed. (1963), $9.50
Gross and Chandler, *The History of American Education Through Readings* (1964), $4.95
Meyer, *An Educational History of the American People* (1967), $8.50

c155. THE TEACHING OF SCIENCE IN THE ELEMENTARY SCHOOL (3). This course presents a philosophy underlying the teaching of science in the elementary school (including the seventh and eighth school years) and a complete coverage of procedures and equipment needed for carrying out a program in science in those years. It also seeks to provide a background of understanding in different areas of science. NOTE: Education c155 is equivalent to EDCI 236 on campus. However, the correspondence course may not be taken for graduate credit. *Hounshell, 26, NCT.*

Carin and Sund, *Teaching Science Through Discovery* (1964), $8.95
Hone, Joseph, Victor, and Brandwein, *Teaching Elementary Science: A Sourcebook for Elementary Science* (1962), $10.95
Blough and Schwartz, *Elementary School Science and How to Teach It* (1964), $10.95

c156. MATHEMATICS IN THE ELEMENTARY SCHOOL (3). This course deals with the organization and selection of subject matter in arithmetic with modern methods of teaching the subject in the elementary school. NOTE: Education c156 is equivalent to EDCI 237 on campus. However, the correspondence course may not be taken for graduate credit. *Ballew, 24, NCT.*

Heddens, *Today's Mathematics: A Guide to Concepts and Methods in Elementary School Mathematics* (1968), $7.95

c160. CURRICULUM CONSTRUCTION (3). The general principles and techniques of curriculum construction on both elementary and secondary school levels comprise the major part of the course. Special attention will be focused upon recent trends in curriculum revision and organization in modern schools. NOTE: Education c160 is equivalent to EDCI 200 on campus. However, the correspondence course may not be taken for graduate credit. *Coble, 25, NCT.*

Gwynn and Chase, *Curriculum Principles and Social Trends*, 4th ed., (1969), $9.95
Lee and Lee, *The Child and His Curriculum* (1960), $7.25

c171. GROWTH AND DEVELOPMENT OF THE SCHOOL CHILD (3). The important areas of growth and development are studied with an attempt to introduce relevant research which focuses on translation of growth and development principles into new concepts and methods as they might apply to the educational process. NOTE: Education c171 is equivalent to EDFO 101 on campus. However, the correspondence course may not be taken for graduate credit. *Reilly, 24, NCT.*

Hurlock, *Child Development*, 4th ed. (1964), $10.50
Baller, *Readings in the Psychology of Human Growth and Development* (1969), $6.25
Rosenblith and Allinsmith, *The Causes of Behavior: Readings in Child Development and Educational Psychology*, 2nd ed. (1966), $7.95

c180. INTRODUCTION TO THE STUDY OF EXCEPTIONAL CHILDREN (3). This course provides some insights into the terminology of exceptional children, how to identify them, and what their basic characteristics and fundamental needs are. It covers the relationship of their major deviation to their mental health and that of their parents, and what school curriculums meet their needs. NOTE: Education c180 is equivalent to EDSP 130 on campus. However, the correspondence course may not be taken for graduate credit. *Wyne, 24, NCT.*

Dunn, *Exceptional Children in the Schools* (1963), $11.00
Bettelheim, *Love Is Not Enough* (1950), $1.50
Baruch, *One Little Boy* (1952), $2.25

DEPARTMENT OF ENGLISH

c0. ENGLISH COMPOSITION (non-credit). English c0 is especially concerned with mastery of the sentence as a grammatical unit, with clarity of thought and mechanical correctness as specific objectives. Students may remove composition conditions by completing this course with a grade of C. *Flora, 25. Fee $51.00.*

Smith and Liedlich, *Thought to Theme* (1968), $4.95
Leggett, Mead, and Charvat, *Prentice-Hall Handbook for Writers*, 4th ed. (1965), $5.95
Gibson, *A Short Guide to Vocabulary & Spelling* (1966), $1.50

c1. ENGLISH COMPOSITION AND RHETORIC (3). This course emphasizes the writing of effective paragraphs and their combination into longer compositions, culminating in a study of the research paper. Coincidental to the development of writing facility will be the development of facility in the close reading of essays. *Flora, 25.*

Kane and Peters, *Writing Prose: Techniques and Purposes* (1969), $3.75
Hodges and Whitten, *Harbrace College Handbook* (1967), $4.95
Upon request: *American College Dictionary* (1970), $6.95

c2. ENGLISH COMPOSITION AND RHETORIC (3). The purpose of English c2 is to develop fluency and effectiveness in writing and to develop critical and thoughtful reading habits. Although there is a limited review of punctuation and grammar, the emphasis is on using

these for more effective writing rather than on learning basic principles. *Flora, 24.*

Baker, *The Practical Stylist* (1969), $2.95
Baker, *The Essayist* (1963), $2.95
Sale, *Wuthering Heights, Emily Brontë,* (Norton Critical Edition) (1963), $1.95
Upon request: *American College Dictionary* (1970), $6.95

c21. ENGLISH LITERATURE (3). This course is an introduction to English literature through the study of representative works of Chaucer, Shakespeare, and Milton. *Barnes, 25, NCT.*

Dunn, *A Chaucer Reader* (1952), $3.95
Craig, *An Introduction to Shakespeare* (1952), $3.95
Hanford, *The Poems of John Milton,* 2nd ed. (1953), $5.50
Thrall, Hibbard, and Holman, *A Handbook to Literature* (1960), paperback, $2.75

c22. ENGLISH LITERATURE (3). English literary masterpieces of the eighteenth and nineteenth centuries from Swift through Arnold are surveyed. *King, 25, NCT.*

Baugh and McClelland, *English Literature: A Period Anthology* (1954), $14.95
Shelley, *Frankenstein,* $.45
Dickens, *Great Expectations,* $.95
Defoe, *Robinson Crusoe,* $.50
Smollett, *Humphry Clinker,* paperback, $1.95

c32. BUSINESS ENGLISH (3). The vocabulary, forms, and literature of the business profession are studied with special attention to letters of application and inquiry; routine, collection, adjustment, and sales letters; business reports; and technical articles. Specimen letters are criticized and actual business problems solved through written work. *Shea, 22, *NCT.*

Menning and Wilkinson, *Communicating Through Letters and Reports* (1967), 4th ed., $10.50
Lesikar, *Report Writing for Business* (1969), $9.50

c32a. BUSINESS ENGLISH (2). This course is similar to English c32. Students should not take both courses. *Shea, 16, *NCT.*

Menning and Wilkinson, *Communicating Through Letters and Reports* (1967), 4th ed., $10.50

c34F. CREATIVE WRITING: THE SHORT STORY (3). Students are introduced to the practice of basic fiction techniques and write numerous short papers as well as three full stories, one of which will be revised as a final examination. Literary stories by well known writers are read and analyzed. Each student is required to keep a journal for which supplementary assignments are made. Emphasis is on individual creative work and a tutorial relationship with the instructor. NOTE: Due to the creative nature of the work in this course, both on the part of the student

and the instructor, students are advised not to take it under duress of receiving credit by a specific deadline. *Betts, Rogers, 20, NCT.*

Meredith & Fitzgerald, *The Professional Story Writer and His Art* (1963), $2.95
Dietrich & Sundell, *The Art of Fiction* (1967), $5.25

*c35. CREATIVE WRITING: THE SHORT STORY (Advanced) (3). This course seeks to discover and develop students' creative writing abilities in the planning and preparing of short stories. There are no set assignments, but students accomplish the equivalent of three semester hours' work by writing five or six stories. NOTE: Due to the creative nature of the work in this course, both on the part of the student and the instructor, students are advised not to take it under duress of receiving credit by a specific deadline. *Eaton, prerequisite: English c34F or equivalent. NCT.*

*c35P. CREATIVE WRITING: POETRY (3). Advanced poetry writing. There are no set assignments, but the student accomplishes the equivalent of three semester hours' work in a tutorial relationship with the instructor. NOTE: Due to the creative nature of the work in this course, both on the part of the student and the instructor, students are advised not to take it under duress of receiving credit by a specific deadline. *Eaton, prerequisite: an introductory course in poetry writing or permission of the instructor, NCT.*

c36. ENGLISH GRAMMAR (3). A study of modern English grammar with special attention to such current problems as the confusion of grammatical terminology, attacks on traditional rules, conflict between prescriptive and descriptive grammar. The course is designed especially for prospective English teachers, but others may take it. *Donovan, 25, NCT.*

Sledd, *A Short Introduction to English Grammar* (1959), $7.50
Upon request: *Baugh, A History of the English Language* (1957), rent, $1.80 for 3 months

c43. THE ENGLISH NOVEL (3). The development of the English novel, particularly in the eighteenth and nineteenth centuries, is studied. Works by Fielding, Smollett, Jane Austen, Scott, Dickens, Thackeray, and George Eliot receive special attention. *Barnes, 25, NCT.*

Wagenknecht, *Cavalcade of the English Novel* (1954), $10.00
Fielding, *Tom Jones*, paperback, $2.00
Smollett, *Humphry Clinker*, paperback, $1.95
Austen, *Pride and Prejudice*, paperback, $.45
Scott, *The Heart of Midlothian*, paperback, $1.95
Thackeray, *Vanity Fair*, paperback, $.95 (hardback, $1.95)

**NOTE: Applicants for English c35 and c35P who are not working for degree credit should send to Correspondence Instruction, for the instructor's consideration, a sample manuscript of their work and a fee of $1.00. They will be advised to enroll for English c34F, English c35, or English c35P on the basis of the manuscript.*

Eliot, *Adam Bede*, paperback, $.60
Dickens, *Little Dorrit*, $2.75

c58. SHAKESPEARE (3). About twenty of Shakespeare's representative comedies, tragedies, and histories will be studied. *Mills, 25, NCT.*

Neilson and Hill, *The Complete Plays and Poems of William Shakespeare*, New Cambridge ed. (1942), $12.95
Ribner, *William Shakespeare* (1969), $2.50

c72. THE CHIEF ROMANTIC POETS (3). The purpose of the course is acquaintance with the best poetic thought and feeling of the English Romantic period. The poetry of Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats will be covered, as well as some prose by these and other writers of the period. Students are given detailed help in how to read poetry. *Wenzel, 25, NCT.*

Perkins, Ed., *English Romantic Writers* (1967), $11.95
Abrams, *A Glossary of Literary Terms*, rev. English pamphlets (1957), $1.60

c81. AMERICAN LITERATURE: BEGINNINGS TO 1865 (3). This survey course begins with a brief examination of selected works of such figures as Edward Taylor, Benjamin Franklin, and Jonathan Edwards, but the major focus of the course falls upon Emerson, Thoreau, Poe, Hawthorne, and Melville. *Bain, 25, NCT.*

Bradley, Beatty, and Long, *The American Tradition in Literature*, Vol. I, 3rd ed. (1967), $5.95
Thrall, Hibbard, and Holman, *A Handbook to Literature*, (1960), paperback, $2.75

c95. ENGLISH AND AMERICAN DRAMA OF THE TWENTIETH CENTURY (3). Modern American and English drama with emphasis on works since the 1920's and such playwrights as O'Neill, Odets, Albee, and Pinter. *Avery, 24, NCT.*

Anderson, *Four Verse Plays* (1959), $3.95
Clurman, Ed., *Famous American Plays of the 1930's* (1959), $.95
Kernan, *Classics of the Modern Theater* (1965), $5.75
Macgowan, *Famous American Plays of the 1920's* (1959), $.95
Rice, *Three Plays* (1965), $1.95
Pinter, *The Homecoming* (1966), $1.95
Shaw, *Plays* (1960), $.95
Strindberg, *Seven Plays* (1960), $1.25
Warnock, *Representative Modern Plays, American* (1952), $4.50
Weiss, *Marat/Sade* (1965), $2.95

DEPARTMENT OF GEOGRAPHY

c157. GEOGRAPHY OF ANGLO-AMERICA (3). Topical and regional geography of America north of the Rio Grande, including elements of the physical, economic, and cultural landscape. The course begins with an examination of several topical subjects including map interpretation and

the physiography and climate of Anglo-America. Thereafter, Anglo-America is divided into regions that are examined separately. After all the regions have been covered, the last several assignments return to topical themes. *Beskow, 24, prerequisite: Geography 38 or equivalent, NCT.*

White, Foscue, and McKnight, *Regional Geography of Anglo-America*, 3rd ed. (1964), $10.95
Oxford Regional Economic Atlas of the U.S. and Canada, $6.50
Maps, $.48

DEPARTMENT OF GEOLOGY

c11. PHYSICAL GEOLOGY (4). Covered in this course are the nature and origin of minerals and rocks, volcanoes, earthquakes, the interior of the earth, mountains, soil, subsurface water, coastal features, landscapes and the geologic work of glaciers, streams, and wind. *Fullagar, 30, NCT.*

Leet and Judson, *Physical Geology* (1965), $10.95
Shelton, *Geology Illustrated* (1966), $10.50
Hamblin and Howard, *Physical Geology, Laboratory Manual* (1967), $5.00
Map, $.50
Lab Fee, $10.00

c42. HISTORICAL GEOLOGY (4). An organized picture of the history of the earth and its physical features is presented, as well as a brief survey of the history of life on earth. Certain principles—such as organic evolution, fossilization, the origin of rocks and landforms, and the interpretation of geologic maps—are introduced and form the basis on which the facts of earth history may be understood and related. Laboratory materials are furnished by Correspondence Instruction. *Wheeler, 30, prerequisite: Geology 11 or 41, NCT.*

Spencer, *Basic Concepts of Historical Geology* (1962), $10.95
McAlester, *The History of Life* (1968), $2.75
Lobeck, *A Physiographic Diagram of the U.S.*, $1.25
Lobeck, *Geologic Map of the U.S.*, $1.50
Raisz, *Landforms of the United States* (1957), $.75
Lab Fee, $10.00

DEPARTMENT OF GERMANIC LANGUAGES

NOTE: The German Department will accept no more than six semester hours' credit of German by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.

c1. ELEMENTARY GERMAN (3). This basic course seeks to develop reading skills by teaching both the principles of grammar and oral reading fluency (pronunciation and intonation). Tapes or recordings are required. *Eger, 25, NCT.*

Schinnerer, *Beginning German*, Rev. ed. (1956), $5.25
Meyer, *Auf dem Dorfe* (1964), $1.60

EITHER records (33 1/3 r.p.m.), $7.50
OR tapes: double track $8.00, single track $12.00, cassette $8.00
Specify speed (3¾ IPS or 7½ IPS) and single or double track

c2. ELEMENTARY GERMAN (3). Reading skill is further developed and the principles of grammar are briefly reviewed. From the first readings in simplified German the student is gradually led to the superb style of the Austrian writer, Arthur Schnitzler. Records or tapes are required. *Eger, 25, prerequisite: German 1 or the equivalent, NCT.*

Schinnerer, *Continuing German*, Rev. ed. (1956), new $4.25, used $2.75
Meyer, *In der Stadt* (1964), $1.50
Schnitzler, *Der blinde Geronimo und sein Bruder* (1959), $1.30
Goedsche and Glaettli, *Sutter*, Book I (1963), $1.25 (optional)
Goedsche and Glaettli, *Steuben*, Book II (1963), $1.25 (optional)
EITHER records (33 1/3 r.p.m.), $7.50
OR tapes: double track $8.00, single track $12,00, cassette $8.00
Specify speed (3¾ IPS or 7½ IPS) and single or double track

c3. INTERMEDIATE GERMAN (3). Designed to develop speed and accuracy in reading German and to acquaint the student with some of Germany's outstanding prose writers, German c3 entails, in addition to the reading, a thorough grammar review. *Eger, 25, prerequisite: German 1 and 2 or equivalent, NCT.*

Röseler, *German in Review*, 3rd ed. (1961), $4.60
Hesse, *Knulp* (1932), $2.25
Fleissner, *Deutsches Literatur-Lesebuch*, 3rd ed. (1959), $3.20

c4. INTERMEDIATE GERMAN (3). German c4 includes work by Eichendorff, Hesse, and Mann, and introduces an easier work by Kästner for sight reading. *Eger, 25, prerequisite: German 3 or equivalent, NCT.*

Eichendorff, Ed. Schwarz, *Aus dem Leben eines Taugenichts* (1969), $3.50
Mann, Ed. Kelly, *Tonio Kröger* (1959), $2.25
Hesse, Ed. Peebles, *Drei Erzählungen* (1950), rent, $1.00 for 3 months
Kãstner, *Emil und die Detektive*, Rev. ed. (1945), $4.40

c21. GERMAN LITERATURE (3). This introductory course in modern German literature (1870-1950) serves both to further reading aptitude and to acquaint the student with eminent authors of this period. *Eger, 25, prerequisite: German 1-2-3-4 or equivalent, NCT.*

Feise and Steinhauer, *German Literature Since Goethe, Part Two: An Age of Crisis, 1870-1950* (1958), $6.25
Feise and Steinhauer, *General Vocabulary to German Literature Since Goethe*, $1.25

c22. GERMAN LITERATURE (3). German c22 covers the period from 1770-1870, emphasizing the German classical writers including Goethe,

Schiller, Kleist, and Grillparzer. *Eger, 25, prerequisite: German 1-2-3-4 or equivalent, NCT.*

Grabert and Mulot, *Geschichte der Deutschen Literatur*, $3.80
Grillparzer, *Der Traum ein Leben*, $.50
Lohan, *The Golden Age of German Literature*, 2nd Rev. ed. (1948), $3.75

c24. EXPOSITORY GERMAN (3). Reading in modern German prose in the fields of science, philosophy, literature and fine arts. Essays by such writers as Einstein, Planck, Freud, Nietzsche, Jaspers, Schweizer, Gropius. NOTE: Copious explanations of difficult grammatical constructions are supplied for each essay. Graduates will also find the course valuable as an aid in preparing for the language examinations required for an advanced degree. German c24 may be substituted for German c21 to satisfy the language requirement for non-majors. *Eger, 25, prerequisite: German 4 or equivalent, NCT.*

Lehmann, Rehder, and Beyer, *Spectrum* (1964), $8.95

c153. MODERN GERMAN DRAMA (3). German c153 provides an introduction to modern German drama (since 1890). The purpose of German c153 is threefold: (1) to increase reading skill, (2) to acquaint the American student with some famous modern plays by eminent German dramatists, (3) to provide an insight into the cultural and intellectual trends in Germany since 1890-modern times. *Reichert, 25, prerequisite: German 22 or the equivalent, NCT.*

Lohner and Hannum, *Modern German Drama* (1966), $7.95
Any good medium-sized German-English dictionary

DEPARTMENT OF HISTORY

c11. THE FOUNDATIONS OF WESTERN CIVILIZATION (3). Western civilization from the earliest times to about the end of the sixteenth century. A study of the political, economic, cultural, and religious institutions and ideas of the western world from their origins to early modern times. *Schnorrenberg, 8, *NCT.*

Cantor, *Western Civilization: Its Genesis and Destiny*, Vol. I (1969), $11.50
Hollister, Ed., *Landmarks of the Western Heritage*, Vol. I: The Ancient Near East to 1715 (1967), $5.50
Schaefer, Resnick and Netterville, Eds., *The Shaping of Western Civilization*, Vol. I: The Traditional World (1970), $8.25

c12. WESTERN CIVILIZATION: FROM ABOUT 1600 TO 1914 (3). The development and spread of Western civilization from about 1600 to 1914. A study of the ideas, institutions, and developments that create the modern world. *Schnorrenberg, 10, *NCT.*

Cantor, *Western Civilization: Its Genesis and Destiny*, Vol. II: 1300-1815 (1970), $5.95
Cantor, *Western Civilization: Its Genesis and Destiny*, Vol. III:

1815-Present (1970), $5.95
Hollister, Ed., *Landmarks of the Western Heritage Since 1500* (1967), $5.95
Schaefer, Resnick, and Netterville, Eds., *The Shaping of Western Civilization*, Vol. II: The Modern World (1970), $7.25

c13. WESTERN CIVILIZATION IN THE TWENTIETH CENTURY (3). A survey of the major events, movements, and changes in Western civilization since the early twentieth century. *Schnorrenberg, 10, *NCT.*

Carroll, *et al.*, *The Development of Civilization*, Book 3: 1815 to the Present (1970), $4.50
Gilbert, *The End of the European Era, 1890 to the Present* (1970), $3.50
Wright, *An Age of Controversy* (1963), $6.50
Mendel, *The Twentieth Century, 1914-1964* (1965), $2.95
Thomson, *World History from 1914 to 1968* (1969), $1.95
McNeill, *The Contemporary World: 1914 to the Present* (1967), $2.95

Students not pursuing a degree at UNC may enroll on a limited basis in the following two courses:

c1. MODERN CIVILIZATION. Ancient times to 1815. Books, $19.95

c2. MODERN CIVILIZATION. Western civilization since 1815. Books, $19.95

c21. AMERICAN HISTORY (3). The history of the United States is surveyed, beginning with Columbus' discovery of America and ending with the Reconstruction period following the Civil War. *Cashion, 25, NCT.*

Barck and Lefler, *A History of the United States to 1877*, Vol. I (1968), $7.75

c22. AMERICAN HISTORY (3). This course is a general survey of the history of the United States from the end of the Civil War to the present. *Cashion, 25, NCT.*

Barck and Lefler, *A History of the United States Since 1865*, Vol. II (1968), $8.50

c30. RUSSIA FROM EARLIEST TIMES TO THE EMANCIPATION OF THE SERFS, 862-1861 (3). Consideration will be given to the political, economic, religious, and cultural trends which underlie the development of the Russian state and society and their positions in the modern world. *Brant, 24, NCT.*

Riasanovsky, *A History of Russia* (1963), $8.50
Riha, Ed., *Readings in Russian Civilization* (1964):
Vol. I, "Russia, Before Peter the Great, 900 to 1700," $3.95
Vol. II, "Imperial Russia, 1700 to 1917," $3.95
Harcave, *Readings in Russian History*, Vol. I (1962), $4.95

c31. RUSSIA AND THE SOVIET UNION FROM 1861 TO THE PRESENT (3). This course enables the student to obtain some insight into the political, religious, and cultural trends which underlie the development

of Russian state and society and their positions in the modern world. *Brant, 24, NCT.*

Riasanovsky, *A History of Russia* (1963), $8.50
Riha, Ed., *Readings in Russian Civilization* (1964):
Vol. II, $3.95
Vol. III, $4.35
Harcave, *Readings in Russian History*, Vol. II (1962), $4.95
Hook, *Marx and the Marxists* (1955), Anvil No. 7, $2.95

c41. ANCIENT HISTORY (3). Dealing with the history of the Orient, Greece, and Rome to the time of Constantine, this course pays particular attention to social and economic conditions, and cultural and religious developments. *McCoy, 24, NCT.*

Roebuck, *The World of Ancient Times* (1966), $9.50

c42. MEDIEVAL HISTORY (3). The history of Western European civilization during the Middle Ages (300-1500) is studied with special emphasis on the late Roman Empire, the so-called "Dark Ages," the age of the Crusades, and the Renaissance. *McCoy, 24, NCT.*

Stephenson, *Medieval History: Europe from the Second to the Sixteenth Century*, 4th ed. (1962), $10.50
Downs, *Basic Documents in Medieval History* (1959), $1.95
Maps, $.20

c44. ENGLISH HISTORY (3). A survey of English history from the earliest times to 1714, this course includes the Anglo-Saxon period, the Norman conquest, the feudal period, the Tudor monarchy, the constitutional struggles of the seventeenth century, and the end of the Stuart monarchy. *Godfrey, 25, NCT.*

Smith, *A History of England*, 3rd ed. (1966), $9.95

c45. ENGLISH HISTORY (3). This course begins with 1715 and comes to the present. It deals with the Hanoverians, the American Revolution, the Napoleonic era, the Industrial Revolution, and the great social and economic changes of the nineteenth and twentieth centuries as England changed from a laissez-faire economy to a welfare state. *Godfrey, 25, NCT.*

Smith, *A History of England*, 3rd ed. (1966), $9.95
Trevelyan, *History of England.* Vol. III (1953), $1.45

c46. LATIN AMERICAN HISTORY: COLONIAL AND REVOLUTIONARY PERIODS (3). History c46 surveys the development of Latin America from its pre-Columbian Indian civilizations to the establishment of independent governments in most of the region during the first quarter of the nineteenth century. As well as the political institutions and organization, the economic, social, and cultural progress is studied. *Seckinger, 24, NCT.*

Fagg, *Latin America: A General History* (1969), $10.95
Bannon, Ed., *The Spanish Conquistadores, Men or Devils?* (1960), $.95

Pike, Ed., *The Conflict Between Church and State in Latin America* (1964), $2.95
Whitaker, Ed., *Latin America and the Enlightenment* (1961), $1.75
Maps, $.40

c47. LATIN AMERICAN HISTORY: NATIONAL PERIOD (3). A survey of the development of civilization in Latin America from the establishment of its independence from European powers to the present, this course deals not only with the internal history of the Latin American nations, but also with their relations with one another and with the role of that region in the world. By exploring the major trends and movements in the political, cultural, social, and economic life of the area, the course enables the student to make meaningful interpretations of Latin America's past. *Seckinger, 24, NCT.*

Fagg, *Latin America: A General History* (1969), $10.95
Bierck, Ed., *Latin American Civilization: Readings and Essays* (1967), $4.95

c48. MODERN EUROPEAN HISTORY, 1500-1815 (3). History c48 comprises an introductory survey of the history of Europe from about 1450 to 1815. *Stricklen, 24, NCT.*

Lee, *Base Map for European History* (1937), $.20
Clough, *et al.*, *Early Modern Times*, Vol. II (1964), $5.95
Palmer, *Historical Atlas of the World*, $1.00
Rowen, *From Absolutism to Revolution, 1648-1848* (1963), $3.95
Elton, Ed., *Renaissance and Reformation: 1300-1648* (1968), $3.95

c49. MODERN EUROPEAN HISTORY SINCE 1815 (3). History c49 is an introductory course in the history of Europe since 1815. *Strickland, 24, NCT.*

Clough, *et al.*, *A History of the Western World: Modern Times*, Vol. III (1964), $5.20
Palmer, *Historical Atlas of the World*, $1.00
Weber, Ed., *The Western Tradition: From the Enlightenment to the Atomic Age*, 2nd ed. (1965), $4.25

c143. THE DIPLOMATIC HISTORY OF THE UNITED STATES, 1776-1914 (3). The course traces the development of American foreign relations from the Revolution to the outbreak of the First World War with an eye to understanding the role of the United States in its world setting. The student should gain an appreciation of the forces determining American diplomacy, the complex nature of decision-making, and the shifting responsibilities of the American government. *Lyman, 21, prerequisite: at least one semester of a college-level survey course in American history, NCT.*

DeConde, *A History of American Foreign Policy* (1971), $5.95
Williams, *The Shaping of American Diplomacy*, Vol. I: 1750-1914 (1970), $6.25
LaFeber, *John Quincy Adams and American Continental Empire* (1965), $2.25

Beale, *Theodore Roosevelt and the Rise of America to Power* (1956), $1.50

c144. DIPLOMATIC HISTORY OF THE UNITED STATES, 1914 TO THE PRESENT (3). The course traces the development of American foreign relations from 1914 to the present with an eye to understanding the role of the United States in its world setting. It is hoped that the course will provide students with an understanding of the forces shaping twentieth-century diplomacy, the complex nature of decision-making, and the historical background of present-day problems. *Wells, 19, prerequisite: a college level survey course in American history; it is also preferable that the student have completed History c143, NCT.*

DeConde, *A History of American Foreign Policy* (1971), $5.95
Williams, *The Shaping of American Diplomacy*, Vol. II: 1914-1968 (1970), $6.25
Link, *Wilson the Diplomat* (1957), $2.25
LaFeber, *America, Russia, and the Cold War, 1945-1966* (1967), $2.95

c161. NORTH CAROLINA, 1584-1835 (3). This course surveys the political, social, economic, and cultural development of North Carolina from the first settlement until 1835. *Lefler, 25, NCT.*

Lefler and Newsome, *North Carolina: The History of a Southern State* (1963), $6.75
Lefler, *North Carolina History Told by Contemporaries*, 4th ed. (1965), $7.50

c162. NORTH CAROLINA 1835-1969 (3). History c162 consists of a survey of political, economic, social and cultural development in North Carolina since 1835. *Lefler, 25, NCT.*

Same texts as for History c161

c170. SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES. For full information, see description of Education c143 under Department of Education.

ITALIAN

NOTE: The Department of Romance Languages will accept no more than six semester hours' credit of Italian by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.

c1. ELEMENTARY ITALIAN (3). This course aims at a thorough knowledge of the basic grammatical patterns so that the student may not only acquire a good level of proficiency in Italian conversation, but also grasp the general principles governing the structure of the language. *Calendino, 24, NCT.*

Hall and Bartoli, *Basic Conversational Italian* (1963), $6.95
Recordings, (33 1/3 r.p.m.) $8.95

c2. ELEMENTARY ITALIAN (3). Reading and writing skills are developed

and the student is guided toward further mastery of the fundamentals of the Italian language. *Calendino, 24, prerequisite: Italian c1 or equivalent, NCT.*

Hall and Bartoli, *Basic Conversational Italian* (1963), $6.95
Speroni and Golino, *Panorama Italiano* (1960), $5.20
Recordings, (33 1/3 r.p.m.) $8.50

c3. INTERMEDIATE ITALIAN (3). The Italian language is studied with emphasis on reading and writing. *Calendino, 24, prerequisite: Italian c2 or equivalent, NCT.*

Young and Cantarella, *Corso d'Italiano* (1942), $6.50
Marraro, *Scrittori Italiani Moderni* (1960), $3.50

c4. INTERMEDIATE ITALIAN (3). A thorough knowledge of the Italian language is gained through reading a varied spectrum of Italian contemporary prose and writing in Italian on a variety of given topics. *Calendino, 24, prerequisite: Italian c3 or equivalent, NCT.*

Young and Cantarella, *Corso d'Italiano* (1942), $6.50
Olken and Musa, *Strada Facendo* (1966), $6.50
Olken, Ed., *Racconti del Novencento: Forti e deboli* (1966), $3.25

LATIN

c1. ELEMENTARY LATIN (3). The principles of Latin necessary for the translation of Latin into English are introduced. A pronunciation record is required. *Walsh, 24, NCT.*

Ullman, Henderson, and Henry, *Latin for Americans, First Book* (1962), $5.64
Recording, (33 1/3 r.p.m.) $2.50

c2. ELEMENTARY LATIN (3). Development of the ability to read and translate Latin prose is the primary aim of this course. Two books of Caesar's *Gallic Wars* will be read. *Walsh, 24, NCT.*

Ullman, Henderson, and Henry, *Latin for Americans, Second Book* (1962), $5.56

c3. INTERMEDIATE LATIN (3). In translating Cicero's *First Oration against Cataline* and *In Defense of Archias*, attention is given to vocabulary, grammatical forms and syntax, and to the basic stylistic devices of Cicero's prose. *Walsh, 24, prerequisite: two years of high school Latin, or two semesters of college Latin, NCT.*

Ullman and Suskin, Eds., *Latin for Americans, Third Book* (1965), $6.04
Bennett, *New Latin Grammar* (1918), $4.04
Cowell, *Cicero and the Roman Republic* (1967), $1.95

c4. INTERMEDIATE LATIN (3). This course has a dual purpose: to polish the student's ability to translate Latin prose and to introduce him to Latin poetry. The work includes careful translation of selected lines and

verses, an introduction to the scansion of Latin heroic poetry and a thorough review of Latin forms and syntax, an analysis of certain of the literary features encountered in Ovid and Livy, and a thoughtful, comprehensive review of Laistner's *The Greater Roman Historians. Walsh, 24, prerequisite: Latin c3 or equivalent, NCT.*

Gould and Whiteley, *Livy, Book I* (1952), $2.50
Gould and Whiteley, *Ovid: Metamorphoses*, Book VIII (1940), $2.00
Bennett, *New Latin Grammar* (1918), $4.04
Laistner, *The Greater Roman Historians* (1947), $1.50
De Selincourt, *Livy: The Early History of Rome* (1960), $1.65

c21. SELECTIONS FROM LATIN POETRY (3). The primary purpose of the course is to perfect the student's ability to translate and scan Latin epic poetry. A strong secondary emphasis is placed on literary appreciation. *Walsh, 24, prerequisite: four years of high school Latin, or two years of college Latin, NCT.*

Gould & Whiteley, *P. Vergilius Maro, Aeneid, Book Eight* (1965), $1.65
Gould & Whiteley, *P. Vergilius Maro, Aeneid, Book 12* (1962), $1.50
Humphries, *The Aeneid of Virgil* (1951), $1.65
Mackail, *Virgil and His Meaning to the World of Today* (1963), $2.95
Bennett, *New Latin Grammar* (1918), $4.04

c22. LATIN POETRY (3). Emphasis is put on content, literary form and appreciation, and versification in the reading of about two-thirds of the poems of Catullus. *Walsh, 24, prerequisite: four years of high school Latin or two years of college Latin, NCT.*

Merrill, Ed., *Catullus* (1951), $4.00
Bennett, *New Latin Grammar* (1918), $4.04
Lewis, *An Elementary Latin Dictionary* (1918), $12.00 (sent only on request)
Wheeler, *Catullus and the Traditions of Ancient Poetry* (1964), $1.95

LIBRARY SCIENCE

c93. SURVEY AND EVALUATION OF BOOKS AND RELATED MATERIALS FOR CHILDREN (3). This course is designed to acquaint students with the wide variety of materials in the field of children's literature and to develop the ability to know, select, and present literature to children in grades 1-8. (This course is not included in the certification program for school librarians; it is a special course for School of Education students majoring in elementary education.) *Mouzon, 25, NCT.*

Hodges, *Books for Elementary School Libraries: An Initial Collection* (1969), $7.50
Johnson, Sickels, Sayers, *Anthology of Children's Literature*, 4th ed. (1970), $12.95
Eaton, *Reading with Children* (1940), rent $.75 for 2 months
Robinson, *Readings About Children's Literature* (1966), $3.95
Arbuthnot, *Children and Books*, 3rd ed. (1964), rent $2.35 for 2 months

DEPARTMENT OF MATHEMATICS

cnA. PLANE GEOMETRY (non-credit). A course designed to enable the student to acquire a thorough knowledge of the facts of plane geometry needed for continued work in mathematics and allied subjects. This course will be accepted by the University to remove a deficiency in plane geometry for admission. The material covered, if taken in high school, would require one full school year, being equivalent to one unit. *Taylor, 24. Fee, $51.00.*

Moise and Downs, *Geometry* (1967), $6.68

cnR. CONTEMPORARY ALGEBRA (non-credit). A contemporary approach to the algebra of real and complex numbers, this is the equivalent of what was formerly called Intermediate Algebra. The manner in which the subject is treated is in line with the new approach now being introduced into the schools at both the elementary and secondary levels. *Taylor, 30. Fee, $51.00.*

Heimer, Kocher, Lottes, *A Program in Contemporary Algebra* (1963), Series of five books, $11.00

c15. INTRODUCTION TO MATHEMATICAL ANALYSIS (3). Real and complex numbers, inequalities, functions and their graphs, operations on functions, polynomials, rational and algebraic functions, exponential and logarithmic functions, trigonometric functions, and elementary analytic geometry are covered. *Taylor, 24, NCT.*

Johnson, McCoy and O'Neill, *Introduction to Mathematical Analysis* (1962), $10.50

c31. CALCULUS AND ANALYTIC GEOMETRY (3). An integrated treatment of analytic geometry and the differential and integral calculus of functions of one variable. Differential equations. NOTE: It is suggested that students planning to take Math 32 do both Math 31 and 32 by correspondence or do both courses on campus. *Polhamus, 24, prerequisite: Mathematics 15, NCT.*

Lang, *A First Course in Calculus* (1968), 2nd ed., $9.50

c32. DIFFERENTIAL CALCULUS (3). See description for Mathematics c31. *Goldston, 24, prerequisite: Mathematics 31, NCT.*

Lang, *A First Course in Calculus* (1968), 2nd ed., $9.50

c33. LINEAR ALGEBRA (3). Normally c33 is taken after Mathematics 32, but calculus is not used in the course. It is an introduction to the theory of vector spaces, linear transformations, systems of linear equations, matrices, determinants, eigenvectors and eigenvalues, diagonalization. *Goldston, 24, NCT.*

Beaumont, *Linear Algebra* (1965), $5.75

DEPARTMENT OF MUSIC

c14. HARMONY (3). Music c14 deals with major and minor scales, their

primary triads in root positions as well as in inversions, accented and unaccented passing notes, auxiliary notes, six-four and dominant seventh chords, diminished and augmented triads. *Steelman, 24, prerequisite: Music 21 or equivalent, *NCT.*

Kitson, *Elementary Harmony*, Part I (1969), $3.00
Staff paper (by request only), $.45

c15. HARMONY (3). The secondary or diatonic chords of the seventh and their particular uses are studied. Changing notes, anticipations, and chromatic passing notes are added to the vocabulary, and elementary modulation is brought in to enrich the scope of melodic expression. Suspensions with their rich dissonances add to the general interest. *Steelman, 25, prerequisite: Music 14 or equivalent, *NCT.*

Kitson, *Elementary Harmony*, Part I (1969), $3.00
Kitson, *Elementary Harmony*, Part II (1963), $3.00
Staff paper (by request only), $.45

c21. FUNDAMENTALS OF MUSIC (3). This course is directed primarily at the student with little or no formal background in music. Musical notation, the organization of both major and minor scales, key and time signatures, rhythms, melody-writing, simple keyboard chord progressions, sight-singing, and lyrics are studied. *Steelman, 15, *NCT.*

A musical recorder (instrument), $5.00
3 or 4 blank cassette or reel type tapes
Access to a tape recorder for both recording and playing back
Access to a keyboard instrument, preferably a piano
Staff paper, $.45

(An examination fee of $5.00 will be charged at UNC for use of the facilities and equipment in the Music Department. Other schools may charge a different fee. The student assumes responsibility for fee and arrangements for the examination. Examination arrangements should be made well in advance of the date the exam is to be taken.)

c47. HISTORY OF MUSIC (3). Music is surveyed from antiquity to the development of Italian opera and related forms and their spread to other countries in the seventeenth and early eighteenth centuries. This early history concerns primarily vocal music in various forms. *Sevier, 24, prerequisite: Music 21 or 14 or equivalent, NCT.*

Grout, *A History of Western Music* (1960), $9.50
Sachs, *Our Musical Heritage*, 2nd ed. (1955), rent $2.00 for 3 months
Lab Fee, $10.00. Materials to be returned.
Laboratory materials include: Parrish and Ohl, *Masterpieces of Music Before 1750* (book and 3 records) (1951), and *2000 Years of Music* (2 records)

c48. HISTORY OF MUSIC (3). Beginning with the emergence of independent instrumental music during the time of Bach and Handel, this course surveys the history of music in Western civilization through the Classic and Romantic eras to the mid-twentieth century. *Sevier, 24, prerequisite: Music 21 or 14 or equivalent, NCT.*

Grout, *A History of Western Music* (1960), $9.50
Sachs, *Our Musical Heritage*, 2nd ed. (1955), rent $2.00 for 3 months
Laboratory materials include 10 recordings, to be returned. Lab fee, $10.00

DEPARTMENT OF PHILOSOPHY

c21. INTRODUCTORY LOGIC (3). This course outlines the extent and limits of symbolic logic, and to some extent its applications. It also presents some of the simplest formal systems of symbolic logic. *Reba, 24, NCT.*

Resnick, *Elementary Logic* (1970), $8.50

DEPARTMENT OF POLITICAL SCIENCE

cn1. CITIZENSHIP (non-credit). Offered in cooperation with the United States Immigration and Naturalization Service to persons in the state who wish to become citizens of the United States, this course is designed especially for those who cannot attend citizenship classes. Several levels of the course are available, the number of assignments for each varying. *Wager, Fee $8.00.*

c41. INTRODUCTION TO GOVERNMENT IN THE UNITED STATES (3). An introduction to American government, primarily on the national level, this course is intended to provide a "realistic" view of our political system as it operates in contemporary society. *Ellis, 17, NCT.*

Irish and Protho, *The Politics of American Democracy*, 4th ed. (1968), $9.50

c51. STATE GOVERNMENT IN THE UNITED STATES (3). This is a study of the organization and operations of state governments and their relationships with their local governments and the U.S. government. *Glass, 24, NCT.*

Frost, *Cases in State and Local Government* (1961), $6.25
Maddox and Fuquay, *State and Local Government* (1966), $10.95
Morlan, *Capitol, Courthouse and City Hall*, 3rd ed. (1966), $5.50

DEPARTMENT OF PSYCHOLOGY

c26. GENERAL PSYCHOLOGY (3). This survey course gives an up-to-date picture of where psychology stands as a science. Covered in the course are the nature of psychological science, motivation and emotion, developmental psychology, sensation and perception, learning and memory, individual differences, personality psychology, clinical psychology, and social psychology. *Evenbeck, 19, NCT.*

Hilgard and Atkinson, *Introduction to Psychology*, 4th ed. (1967), $10.95
Teevan and Jandron, *Student Guide* (1967), $3.95
Scientific American reprints, set $4.00

DEPARTMENT OF RELIGION

c28. RELIGION OF THE BIBLE (3). The basic religious ideas contained within the variety of Old and New Testament literature are viewed in their development against the background of the historical setting of the people of Israel and the early Christian community. *Efird, 25.*

Wright and Fuller, *The Book of the Acts of God: Contemporary Scholarship Interprets the Bible* (1960), $2.50
Recommended:
May and Metzger, *The Oxford Annotated Bible* (1962), $6.50

RUSSIAN

c1. ELEMENTARY RUSSIAN (3). This is an introductory course designed to lay the foundation of grammar and to convey basic reading and pronunciation of skills. Tape recordings or records are required. *Mihailovich, 25, NCT.*

Fayer, Pressman and Pressman, *Simplified Russian Grammar* (1957), $4.75
Fayer, Pressman and Pressman, *Workbook for Simplified Russian Grammar* (1958), $2.60
EITHER records (33 1/3 r.p.m.), $7.50
OR tapes: double track $8.00, single track $12.00, cassette $8.00
Specify speed (3¾ IPS or 7½ IPS) and single or double track.

c2. ELEMENTARY RUSSIAN (3). The student will build on the foundations laid in Russian c1 in the language, and progress further toward mastery of the fundamentals of Russian phonology and grammar. Tapes or recordings required. *Mihailovich, 25, prerequisite: Russian c1 or equivalent, NCT.*

Texts same as for Russian c1
EITHER records (33 1/3 r.p.m.), $7.50
OR tapes: double track $8.00, single track $12.00, cassette $8.00
Specify speed (3¾ IPS or 7½ IPS) and single or double track

c3. INTERMEDIATE RUSSIAN (3). The objective of this course is the completion of the basic Russian grammar. Extensive exercises are designed to consolidate the knowledge acquired in the first two courses, especially of the more difficult grammar. *Mihailovich, 25, prerequisite: Russian c1 and c2, or equivalent, NCT.*

Stilman and Harkins, *Introductory Russian Grammar* (1964), $7.75

c4. INTERMEDIATE RUSSIAN (3). The Russian grammar is thoroughly reviewed. At the same time, the student is exposed to short readings in Russian literature. A separate textbook and a record provide for basic and useful conversations. *Mihailovich, 25, prerequisite: Russian c3 or equivalent, NCT.*

Zawacki and Folejewski, *Intermediate Russian* (1962), $5.95
Ivanov, *The Saga of the Sergeant* (1966), $.95

Maltzoff, *Russian Conversations for Beginners* (1959), $1.00
Record, *Russian Conversations* (33 1/3 r.p.m.), $4.98

DEPARTMENT OF SOCIOLOGY

c51. INTRODUCTION TO SOCIOLOGY (3). The structure and function of contemporary societies and social relationships are viewed. A study is made of the way societies are formed, how they achieve their organization and unity, and the way they change. *Blum, 24, NCT.*

Chinoy, *Society: An Introduction to Sociology* (1967), $9.95
Selected Articles from the Bobbs-Merrill Reprint Series in the Social Sciences, $5.50

c52. SOCIAL PROBLEMS (3). The various approaches to some of the problems that exist in contemporary urbanized societies are introduced. *Blum, 25, NCT.*

Horton and Leslie, *The Sociology of Social Problems*, 4th ed. (1970), $9.95
McGee, *Social Disorganization in America* (1962), (paperback) $2.25
The following may be secured from the Bureau if not available locally:
Merton and Nisbet, *Contemporary Social Problems* (1961), rent, $1.50 for 3 months
Clinard, *Sociology of Deviant Behavior* (1963), rent, $1.80 for 3 months
Cuber, Kenkel and Harper, *Problems of American Society*, 4th ed. (1964), rent, $1.90 for 3 months

c53. BLACK-WHITE RELATIONS IN THE UNITED STATES (3). Designed (1) to introduce the student to minority relations as a field of study, (2) to assist in providing a perspective in which to view contemporary black-white relations, and (3) to challenge the student to rely upon disciplined and scientific inquiry in this subject, this course places major emphasis upon the power relationships which exist between a large dominant group and a smaller minority group. *Blum, 25, NCT.*

Billingsley, *Black Families in White America* (1968), $2.45
Clark, *Dark Ghetto* (1965), $1.75
Killian, *The Impossible Revolution?* (1968), $2.95
Mack, *Race, Class, and Power* (1968), $6.75
Meier and Rudwick, *From Plantation to Ghetto* (1966), $1.95
Yinger, *A Minority Group in American Society* (1965), $2.95

c62. FAMILY AND SOCIETY (3). The family is studied as a social institution which has economic and political ties and overtones. A study is made of the similarities and differences which are found in various societal contexts. *Blum, 24, NCT.*

Leslie, *The Family in Social Context* (1967), $8.95
Norbeck, *Changing Japan* (1965), $2.50
Liebow, *Talley's Corner* (1967), $2.25
Fischer, *The New Englanders of Orchard Town, U.S.A.* (1966), $3.95

SPANISH

NOTE: The Department of Romance Languages will accept no more than six semester hours' credit of Spanish by correspondence for fulfilling the language requirement. However, all work taken by correspondence beyond the language requirement will be acceptable for credit by the Department.

c3. INTERMEDIATE SPANISH (3). Stress is placed on the reading of Spanish of moderate difficulty. The translation of simple sentences into Spanish provides review of grammatical constructions. *Sharpe, 24, prerequisite: either two years of high school or one year of college Spanish, NCT.*

Crawford, *Temas Españoles* (1960), $3.60
Centeno, *Vidas* (1959), $5.95

c4. INTERMEDIATE SPANISH (3). Spanish grammar is systematically reviewed and at the same time, two masterpieces of Spanish literature are studied to improve reading facility. *Sharpe, 24, prerequisite: Spanish c3 or the equivalent, NCT.*

Adams, *Brief Spanish Review Grammar and Composition* (1957), $5.60
Alarcón, *El sombrero de tres picos* (1960), $3.45
Casona, *Los árboles mueren de pie* (1953), $3.60

c21. CLASSICAL SPANISH LITERATURE (3). A general survey of Spanish literature from the beginning through the seventeenth century is accomplished through reading a number of masterpieces from the period in Spanish with collateral readings in English. *Sharpe, 24, prerequisites: Spanish 3-4, or 14-15, or the equivalent, NCT.*

Pattison, *Representative Spanish Authors* (1958), Vol. I, $6.00
Adams, *The Heritage of Spain* (1959), $7.80
Simpson, *The Poem of the Cid* (1957), $1.50
de Rojas, *Celestina*, rent, 1 month, $.50

c22. MODERN SPANISH LITERATURE (3). This course surveys the history of Spanish literature since the classical period, with special stress on the twentieth century. Extensive readings in Spanish from authors of this century are supplemented by background reading in English. NOTE: Spanish c22 may be substituted for c21 since the prerequisites are the same. Many students find the contemporary literature more accessible. *Sharpe, 24, prerequisites: Spanish 3-4 or 14-15, or equivalent, NCT.*

Patt and Nozick, *The Generation of 1898 and after* (1960), $6.25
Zorilla, *Don Juan Tenorio* (1957), $3.45
Alarcón, *El Capitan Veneno* (1925), $2.52
Adams, *The Heritage of Spain* (1959), $7.80

UNIVERSITY EXTENSION DIVISION

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INSTRUCTORS

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Statistics
- Stat. 361, Int. to Statistics for Engineers

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W R I T E R S B Y M O O N L I G H T : X

Examples of Work by

Students of Creative Writing

in the Evening College

University of North Carolina

Chapel Hill

1972

Edited by Manly Wade Wellman

University of North Carolina Extension Bulletin

Volume LI June 1972 No.2

Manly Wade Wellman's class in Creative Writing has become an institution in the Evening College. His expressive enthusiasm for writing and his critical but supportive comments combine to create a climate in his seminar that gives needed encouragement and assistance to aspiring writers. Some of his former students have gone on to employ their talents and skills in continuing intensive efforts that resulted in greater things. These few names have appeared as bylines for short stories published in excellent periodicals or as authors of books.

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Dwight C. Rhyne
Director, The Evening College
University of North Carolina
at Chapel Hill

FOREWORD

These are samples of work in progress, by students of creative writing in the Evening College of the University of North Carolina at Chapel Hill, four short pieces by members of the Short Story Course in the spring semester, 1972, and two sequences from novels by members of the Novel Workshop in the fall semester, 1971. All were written as class assignments, and all have been constructively and sedulously polished by their respective authors.

Sessions of both classes were held one evening a week and were devoted to the reading aloud of original stories, with discussion and critical evaluation by classmates. Emphasis was more or less on fundamentals of fiction and their mastery and improvement. Individual members chose their own themes, developed their own styles, sought their own goals.

All the authors here represented hope to write professionally. Any or all of them may realize their hopes. Here they have begun.

Manly Wade Wellman
Chapel Hill, North Carolina
May 21, 1972

TRADED OUT

We say that a story must have a character, a complication and a resolution. The first two elements are fairly well established here; what about the last? Maybe the point is that here's an effort to reflect what the young see in life today. Heir to all the ages, they are desperately confused over what to do with this muddled heritage. Is there more to happen to Biddie James, in whatever future awaits him?

Stella Schwartz is Tennessee-born and works at the Carolina Population Center of the University of North Carolina at Chapel Hill. Though this story is an earnest effort at realism, she would like to write a novel with a theme of supernatural fantasy, perhaps touching on interpretation of the real.

TRADED OUT

by Stella Schwartz

The outside door slammed with a bang that rattled the windows of #3-C Gloriana Court, and 16-year old feet clattered up the two flights of steps to bang the door again at the end of a dingy hallway. Bursting into the cluttered apartment, he didn't stop to smell the stench of a week-old slop jar, stale beer, and body sweat that permeated every board and piece of furniture, but headed for the screened-off area that served as kitchen and dining room. Opening the clanking refrigerator, he took out a large bottle of Nehi grape and grabbed two shriveled hot dogs out of the open pack.

Carrying the snack toward the sagging couch on the other side of the room, he leaned down to flick on the transistor radio and knocked over a half-empty Budweiser can. The stale beer spread slowly over the table, soaking into a stack of old newspapers.

"Damn," he muttered, swinging around. Picking up the can, he feinted to his left and right, then pivoted and swung the can in an arcing jump shot at the overflowing paper bag near the couch.

"Basket--Biddie James!" the announcer said, as the crowd roared its approval.

Setting the soda down on the littered table, he munched on the raw hot dogs. He hitched his levis up, then fished around in the brown cycle boots he had traded out Junebug for that morning. Coming up with the little automatic pistol, he took a closer look at it, and lovingly stroked the cross-hatched grip.

"This'll make Areeva listen to me," he thought.

"She'll not be profiling down the Gardens with that nigger LaVerne again." His black cheeks still burned at the memory of LaVerne's taunting him about falling over his own feet, and then kicking him while he was sprawled on the cracked sidewalk. But skinny as he was, he had become smart in a hurry -- first rule -- No matter what, if you skinny and he ain't, don't hit 'til you got him cornered, or you got a roll of nickels in your hand!!

He glanced down his stringy 6-foot, 5-inch frame. Rail-thin, corded muscles across his stomach and arms promising strength and a good body when he was older, he cussed the whole motherfucking white world that had made him sixteen and a resident of Glory Gardens.

The only white that had ever been nice to him was Mr. Chubby, who owned the neighborhood grocery store that supplied all of the Garden's residents with their Roma Rocket and Mad Dog and beer for Saturday nights' socializing times. Biddie worked for him, starting out part-timing after school and early in the mornings; then when he put the hurt on that white dude from Colonial Hills and they kicked him out of school, he worked all day. The store was small, and shelving the stock every day left him a lot of time to lay some mouth on the little gals that came to the store. Sweeping up, stocking, toting beer - that was his whole day, what time he wasn't eating pork skins and candy bars, and washing them down with Nehi sodas. He felt a twinge of conscience when he thought of The Lady's face whenever she heard about the gun. Mr. Chubby, he wouldn't do nothing but get mad and shout a lot, but The Lady, She was something special to everybody there, and she would be awful hurt.

The Lady was Mr. Chubby's wife, and the talk that went on about her! Couldn't nobody understand how Mr. Chubby had managed to latch onto her, instead of the screech who worked the store during the day. Always soft-spoken, smiling, giving everybody a "Thank you and come back to see us" instead of the

usual "Well, why don't you make up your mind and get out of here" that most of them got from the screech. Mr. Chubby was nice, too, but harder than she was. All the kids knew that if they went for penny candy, she wouldn't send them home without any because they didn't have an extra penny for the tax. Biddie could see her clear blue eyes looking into his, and almost physically feel the pain that would be there when she learned he had stolen from them.

She had always talked to him, asked him about school and his basketball practice, and took him with her and her little boy sometimes when they went on what she called adventures. And she didn't shrink back like some of his teachers did when he accidentally brushed them with his hand or handed them something. He felt sad about what she would think, but that didn't overpower his feelings about the humiliation he had suffered from LaVerne, the bully.

He sat there and finished the soda, thinking about the best time to catch LaVerne off-guard, and how the big man would shrink when he held the pistol at his head.

Junebug Martin had been walking down the street when Biddie raced past him without speaking. He continued on to the store, just in time to be almost knocked down as Mr. Chubby came pounding out the door screaming "Biddie! Biddie! You come back here, you black son of a bitch." He stood on the porch, and shook his fist at Biddie's retreating back.

Junebug entered the store and sauntered up to the counter. The almost middle-aged woman behind the counter looked up with a look of annoyance in her eye at having been interrupted during her reading of today's newspaper.

"Yeah, Junebug," she rasped, "what do you want?"

lurching her pregnant body into a standing position. The faded Army fatigue jacket failed to cover her swollen belly completely, causing her to look even more misshapen. Hair hung in lanks around her face, falling from a green and blue printed scarf, and looked like old mustard.

"Where's Chubtub goin? He mad at Biddie again?"

"No, Biddie jist stole his gun out from under the cash register, and he aims to get it back."

"No shit, man? Biddie stole it?" Junebug's adolescent voice squeaked on the last two words.

"Yeah, he sure did. Al just called the Man down here. Stick around, and in a few minutes you'll see every squad car in the East End roaring up Gloriana Circle. Now, if you don't mind, I'll get back to my paper. You ain't goin' to buy nothing no way, and I need to look up the obituary notices to see if I died last night. Way I feel today, wouldn't be at all surprised to find out I did."

Nobody called Al Mr. Chubby or Whitey to his face, except when he was in a playing mood -- then anything went, and words like "nigger," "Uncle Tom," "you black buck," "fuzz-head" and such flew around the one-room store like confetti. But the nickname fit like the spun nylon tank tops of most of the Garden girls under 20. Always wore a white shirt, but it was never clean, buttons always straining to support the 280-odd pounds, most of which was clustered between his chins and his groin. For a big man he moved quick, though, and could roughhouse with the local bucks and bullies holding his own quite well. As he strode into the store, the wail of sirens could be heard in the next block.

"Oh, hell, wouldn't you know they'd roar up like a bat outa hell. If that no-good lying nigger is still in the projects, he'll light out and I'll

never get that gun back."

Al strode up and down the narrow aisle, shaking the floors as he walked.

Outside, the crunch of gravel announced the arrival of the law, and heavy steps hit the board porch. A patrolman entered the store, and taking off his hat, said, "You the guy who reported a stolen gun?"

"Yeah, officer. A 6-shot, .22 caliber Astra. The guy who took it worked around here helping me -- up until about 20 minutes ago, that is."

"Let's see here, now -- I'll need some information for the lieutenant when he gets here, like name, age, how long he worked for you, things like that. Is there someplace we can go private?" he gestured to Junebug who had stood very still and listened to every word being spoken. "Hey, boy, ain't you Charles Jones? the one they call Junebug?"

Junebug shrank back against the counter and sidled out the door.

Two hours later the store was packed with people, all buying little things and trying to learn what had happened. Reports were being given to Al about Biddie being seen on Gloriana Circle shooting in to the building, Biddie calling LaVerne out to a "fair fight." This particular story was reported with much chuckling and showing of large white teeth. And underneath it all, a growing respect for Mr. Chubby. He had always been fair with them, even if he was tough to deal with sometimes, and now he had called the Man down on one of theirs. Finally, Eddie the taxi driver, said, "Mr. Al, did you really call the Man?"

"I damn sure did, Ed. I told that boy when he first came to work here that there was two things he

better never do -- lie to me or steal from me. Now, I don't want to get the boy in trouble, if I don't have to, but I want that gun back and I want it back now! You, if you know where he is, you tell him that I said I had talked the Man out of an APB until the store closes tonight, but he don't come back with the gun by 8 o'clock, he's gone to the Man and I won't stop it. Understand me?" Al's face bunched into lines creasing his forehead and chin, and the clear blue eyes flashed.

About 4:30 The Lady came in, bringing Al some supper. When she heard the news, her face paled and concern showed deep in her eyes. "Do you really think that was wise, darling? Aren't people going to resent your calling the police in on this?"

"Frankly, I don't give a damn," said Al. "You realize, don't you, that that gun is still registered to Pete, and if that crazy kid kills somebody with it, then it's Pete's ass that will be in a sling, not mine, at least legally."

"Well, what are you going to do about Biddie? You aren't really going to let them lock him up, are you? Honey, listen to me, if you do that, you might as well take that g.d. gun and shoot him." Her words showed her anxiety since she rarely, if ever, used profanity. "He's on probation from the juvenile authorities now, and one more complaint, especially one this serious, will really set him up for some trouble."

"Who cares?" Al snorted through his teeth. "He should have thought of that before he chased out of here with that gun -- trying to be a big man!"

For a long time after that, she stood by the cash register silently, ringing up sales, and thinking. Everyone noticed and commented on her silence and lack of smiles. But in answer to any questions, all she would say was "talk to him."

By five o'clock every person old enough to know what was going on was looking for Biddie. Reports filtered through the little store like water: "Mr. Al, Biddie done run away to Fremont on the bus, and he took the gun with him." "Well, somebody better get on another bus and tell him to get his black ass back here," was Al's only response. The Lady stood by and watched this side of her husband coming out. She had never seen him so coldly adamant.

The hours that afternoon were three days long, and by 7:30 the cash register was overflowing with petty purchases by those who were concerned. 7:45 came and no Biddie.

"Do you think he'll come?" asked The Lady, anxiously.

"Don't know," replied Al. "If he don't, I'll have to go through with it. If I don't, we won't be worth anything in this neighborhood any more. Might just as well close the doors for all the business we'll have."

"But aren't you being sort of hard on him, honey? Wouldn't you have done the same thing?"

"Probably. But that's not the point! The point is that he took from me and if they see I let him get away with it, they'll all try it. You heard what Jack said this afternoon, about how people watch this store for us when we aren't here, how the word is out not to hit us, when every other grocery store in East End has been robbed some time during the past six months. Do you want me to throw all that away -- all that work to build a reputation -- throw it away on a punk kid who blows up every other day? Is that what you want? If it is, just let me know and I'll close the door!" His voice rose to a shout, and The Lady looked as though he had physically struck her.

By five minutes 'til eight, she was chain-smoking, the store had emptied out, the drink boxes were stocked, and everything was ready to leave. No Biddie. Just as Al heaved himself out of the chair to lock the door, he heard steps crossing the porch and Biddie's two brothers came in, followed closely by Junebug.

"Where's Biddie?" Al demanded. "Did you tell him what I said?"

"He's outside on the porch, Chubby," Wendell said, hatred making his coal-hard eyes even blacker. "I wanted to check out whether your mouth about the fuzz was right, or if you had 'em hiding here waiting for him."

"I told you this afternoon, just like I told everyone else, I would hold the Man off until 8 o'clock. It's one minute to 8 now, and I don't see the gun, and I don't see Biddie. Now I guess I'll call them back." He reached for the phone on the wall beside his head and started dialing.

"Hold it, man. I said he was on the porch."

"Porch, smorch!" Al exploded. "I said here, in this store, in my hand, and you've only got thirty seconds left."

Biddie had been listening at the door and at those words started slowly across the floor toward the back where his brothers were standing. As he neared the group, his right arm extended. The overhead light glinted on the little gun dwarfed in his huge hand, as he drew it slowly level with the big man's chest. Flipping it deftly over, he presented it butt-first and said, "But, man, I was going to give it back."

Al's ruddy complexion deepened to blotched purple, as he controlled his rage. Grabbing Biddie's arm, he propelled him through the open door to the

stockroom, and rattled the windows with the force of slamming it shut. Voices, mostly angry, came under the door, occassionally punctuated with low murmurs or silence, as the Lady slowly exhaled the breath she had been holding since Wendell had come in. Tears ran down her cheeks, and she brushed angrily at them. Going outside, she felt under the front seat of her car and brought out a bottle of bourbon; carrying it back into the store, she quickly poured out half a Sprite and added enough of the bourbon to make a full bottle.

A few minutes later, Biddie came out, eyes downcast, shoulders hunched forward as if to ward off a blow. "Come on, Wendell," he muttered, "Mama's got supper waiting."

"Don't come back, Biddie. Now now, not ever," growled Al.

"Boy, you sure got yourself traded out over that chick, didn't you, Biddie?" said Junebug, with a laugh. "She really got your ass."

"Shut up, boy," said Al in a level voice. "Shut up, and git out of here, too. Don't let me catch you saying something like that to him again."

Wendell and Biddie left, followed not too closely by Junebug. Al turned to his wife as she held out the doctored Sprite. Taking it, he turned up the bottle and slugged down a large swallow. His face mottled again, and his breath came out in great gasps as his foot beat the floor. "Ain't I been through enough today that you got to try to strangle me, too?"

His wife smiled. "Pack up your money and let's get out of here. I think I need to change my pants."

DEATHSONG

This story has the distinction, if distinction it is, of being the shortest ever printed in Writers By Moonlight, in a whole decade of the writing and choosing of student stories.

The author revised it several times. Each time, he says, he wound up with fewer words, until he decided he could shorten it no more and still keep it.

Considerable has been said about the right word, the inevitable word, in writing. It comes down to the realization that there is only one right word in any place, to say what must be said, where a whole string of words that weren't right would fail.

This might well be the first page of a longer story. But as it is, it seems to be complete in that it makes some sort of point.

Glenn A. Knight was born in Washington, went to various colleges and universities and worked at various jobs, including timber cutting. At present he works for the Carolina Population Center at the University of North Carolina at Chapel Hill, and meditates on writing a novel. If he writes one, probably it will be tersely told.

DEATHSONG

by Glenn A. Knight

Slowly they lowered him into the pit. The pit had walls as straight as virtue, as glassy shining black as sin. It was as deep as the sorrow of the world's forlorn mothers, as hopeless as a maiden's sob, as final as death and more terrible. They lowered him with frozen faces, their pale hands on the ropes as cold as ice. In this act they all were brothers, sprung together from life's cold womb.

Jared -- whose cold face rode downward, inches from obsidian walls -- was bound with cords of finest silk, a white like ivory, a red like wine, crossing and recrossing over and under his slender form. He was a thin man, pared down by hunger to the essentials of his shape. He covered not half of the slab on which he lay. His eyes were black, shining darkly as the walls did.

The pit was for those who had made the war that sterilized this planet and tore away its flesh. It was all that was left to people shorn of all of life but breathing. In and out, waiting for the days to end in silence and in darkness, suckling on the flaccid teat of vengeance, they pulled the ravaged air into sour throats and pushed it out again. And for their enemies, the symbols of their vengeance, they saved the pit, giving the thing they wanted most, and feared above all else.

They lowered him slowly into the pit, and when he reached bottom, gently loosed the ropes that bound his final bed to earth. The door above was sealed and Jared lay in darkness, his fears slowly rising from his bowels and throttling his heart. He cursed and wept and moaned and cried aloud. Finally, silent, even his echoes gone, and only blood and

breath loud in his ears, he wished for but a single thing: he wished to believe that he deserved this, to take the anodyne of guilt and pass away.

And this, as always, was Jared's greatest sin: He valued order over life.

THE ENEMY

No writer can truly say, "This is the truth," without making us believe that it is the truth. For there may be many truths, valid to many viewpoints. There is always the problem of setting forth the truth to someone who isn't sure. All in all, the writer can tell only what seems to be seen, to be heard, to be felt.

Here is something of that attempt, evocation of a time no longer in existence and a place wholly changed; the American South of half a century ago, that South repeatedly changed and lost to us, remembered as it was then or before or after only by a few, and then perhaps confusedly. That old South is as strange today as another world beyond space; but, like all other worlds beyond space of time or other dimension, it is nevertheless real, valid, vivid.

Edith Roberts Winslow was born in Tennessee and went to Vanderbilt University when the Agrarians flourished there -- John Crowe Ransom, Allan Tate, Robert Penn Warren, the others. Later she came to teach in Raleigh, where she now lives and does her best to put into written words things she felt and remembers feeling. This cannot be called her first published work of fiction, because it is not really fiction. Yet it has the organization and balance of a story.

THE ENEMY

by Edith Roberts Winslow

When I was a child growing up in Middle Tennessee I used to think that every child was growing up in the same kind of household, with an average family and a middle-class southern background; and to some extent this was true.

The family business was the newspaper. My father was the editor as his father had been. Throw a rock at any bush in any direction and you'd flush out a few kinfolks, all pretty decent people for the most part. In 1920 I was ten. I am Edith and the youngest of three. We were proud of my brother Leonard, nineteen, who'd made the football squad at the University that fall. (This was before they paid the players and the local boys had a chance.) Our sister Mary Elizabeth was eighteen and pretty. Between the two of them and their friends there was a good deal going on at our house. My mother said that her function was to applaud and enjoy the show, though my father said she incited us to riot. My grandfather said we lived in a swivet, but he didn't mind. There wasn't a dullard in the bunch, and he liked to live in a swivet once in a while.

At any rate, you couldn't get by with anything. Leave your guard down one second, and somebody--usually everybody--would do you in. Usually, I was the victim. This was something my grandfather understood. I got my innings when he came up from Mobile to visit. Like the time I read misled as mizzled, and everybody shouted at me. Grandfather said, "I've read it that way many times myself. It's a perfectly natural mistake."

Or, the time when we'd all been to see Anthony and Cleopatra and Uncle Bob said to me, "You're too young for a play like that. Bet you don't even know how Cleopatra died. How did she die?"

You had to watch out for Uncle Bob. I was too embarrassed to tell him what really happened, so I thought a minute and said, "An ass bit her on the neck." Then the roof fell in!

But Grandfather said, "That's close enough!" and made them all hush.

Nobody argued with grandfather.

He was my mother's father, Judge Saffold Berney. Things began to vibrate on a higher frequency when he was in the house. Everybody was tuned to a keener pitch. Had to be, to keep up with him, but we all enjoyed him, especially me. What draws a crusty old judge to a pig-tailed ten year old, I don't know. But the fact remains: There were special bonds between my grandfather and me.

We were proud of each other, knew it, and showed it; and for another thing, we had time for each other. Everybody else in the family kept awfully busy. Grandfather said we were a houseful of prima donnas all fighting for the center of the stage. The truth is, that Grandfather himself was on center stage most of the time. Once Dad said he had the "aura of command," and I asked what that meant. He said, "It means, when your grandfather says 'frog', you hop." So I guess that's it. Anyhow, even an old gentleman on a visit gets in people's way sometimes, and I certainly knew about that.

Looking back on it, I know that my grandfather couldn't have been as old then as he had seemed to me. This was probably because of his crisp white hair. He wore a brief, no-nonsense, tooth-brush mustache, and a neatly trimmed, close-cropped beard; both also white. He had frosty blue eyes that twinkled when he was amused, which was most of the time. He was a slight, erect man of medium build, but tough. Seeing him, you would have expected him to have been a soldier. He could cuss like one, too. His favorite expression was Ay, God, usually said without any special emphasis. Dad said not to pay

any attention, he's just using it to punctuate. But my mother almost got the best of him one time by asking him if he meant A-y-e, God, like the sailor's Aye, Aye Sir, or if he was using the pronoun, I, as in I, God? She felt inclined toward the latter. This threw him, temporarily, but with his eyes glinting, he told her to keep working at it. Maybe one day she'd find out. All of this had nothing to do with the fact that he was then, and for some time had been, the Senior Warden of Christ Church in Mobile.

He liked to walk, and walk we did. He was interested in everything, but especially in the remnants of the Civil War fortifications around Nashville. The memory of the war was a horror to him, yet he was inevitably drawn back to it, especially to a particular incident at Stone's River near Murfreesboro. He had been in that battle. To be more exact, he had fired a cannon at close range at a Yankee general, and he had seen it take off the general's head. At the time he was fourteen years old. This image tormented him the rest of his life.

That is why he and I were in a Pullman car on our way to Murfreesboro one June morning in 1920. This was a pilgrimage that he made every year.

But I didn't have anything about that long ago battle on my mind. No, I was enjoying the undivided attention of a grown-up, and Grandfather was playing it to the hilt. He'd bought newspapers with funny sheets in them for me, and a copy of "The Literary Digest" for himself. He had turned the seat around so we could sit facing each other, and propped his feet with the black "Congress Gaiters" on the seat by me and settled back to read the "Digest."

The green plush seats were wiry and pricked the backs of my bare knees. I finished the funny papers and watched the country flying by. I was feeling kind of left out, but I remembered what mother said about

seeing that he had a good time, so I didn't bother him. I liked the way he looked--not like other grandfathers that I knew. It wasn't just the clothes. Others wore the black suit and bow tie and the white boiled shirt. That aura of command again, I guessed. I felt pretty dressed up myself. I had on my new Peter Thompson middy dress that mother ordered from Best's. I wondered if he liked the way I looked. When mother brushed my hair she said, "I have to shine you up if you are going with your grandfather. Don't want him telling you what he told me once!"

I was thinking about this, when Grandfather turned a page and made a face at me, so I said, "Grandfather, am I a dowdy woman?"

He jumped, startled, his feet hitting the floor with a thump. "Ay, God!" he said, "Whatever gave you that idea?"

"Mother said you told her, when she was little, that you wouldn't walk down the street with a dowdy woman, even if she did belong to you."

"Your mother talks a lot! But I still won't," and he winked at me. "Ay, God, Edith, you are a caution!" Chuckling and shaking his head he went back to the "Digest" saying, "Chickens come home to roost."

Few people were on the train that morning, and when the conductor had taken everyone's ticket, he came back to talk to us. He had a watch on a heavy gold chain that stretched across his vest. He took it off and held it to my ear and made it strike: hours, quarters, minutes--each a different tone--light, clear, elfin. I was enchanted. I'd never seen a "striker" before. He asked my grandfather if we were visiting in Murfreesboro, but Grandfather said we'd just come down for the day to visit Stone's River. "My father was in Morgan's Cavalry," said the conductor, "Used to talk about it all the time."

"Morgan's Raiders? Splendid outfit. You can be

very proud of your father. Here," moving the papers out of the way, "why don't you sit down?"

"Name's Harris. Sam Harris, Sir," said the conductor, sitting down with us. "Was you in the War, Sir?"

"Right here, for part of it. Fought at Stone's River: Semple's Battery, Light Artillery, The Army of Tennessee."

"You don't _say_!"

"Just a youngster. Not old enough to know what was going on."

"You were _so_!" I said, "Old enough to knock off General Garesche's head! You were fourteen. Mother said so!"

"_Edith_! _Be quiet_!"

"Well, I _never_!" said Mr. Harris, astonished. "I've seen a picture of that, many a time. It's hanging in the lobby of the _Haynes_. And you was only fourteen? Just a little older than Missy, there. Well, I never!" Then, realizing that I had upset Grandfather, he got up saying, "Nice talking to you, Sir," and going back through the car calling, "Murfreesboro, next stop."

The train braked to a jerking halt, wheels complaining on the rails. We picked up our things and followed the other passengers down the aisle.

There were three hacks waiting by the station and Grandfather chose the one with the best looking team. He'd been cross with me, but his good humor had now returned, and he put me in the hack with a flourish, and all the courtesy he would have afforded my grandmother. Although I know now that that hack was not the finest carriage in the world, I felt very grand riding around the courthouse with the clock tower that had four faces

like big biscuits facing North, East, South, and West. The day was fine. Everybody was out. Farmers and families on foot, in wagons, and in Fords. Friends were meeting friends at the benches and under the big locust trees on the court house lawn. We drove down the north side past the huckster's carts drawn up to the curb; past the big fountain in the middle of the street with water spilling over the sides of the circular stone basin where, from time to time, a dray or two stopped to let the horses drink; past a horse shoe game on the northeast corner where the grass was completely worn away, and a little cloud of dust spurted up as the pitched shoe hit the ground. We could hear the clank of the shoe against the pin, and the good-natured laughter for a miss, or a joyful shout for a ringer.

"Court Day," said Grandfather with satisfaction.

We continued around the square to the south side where we found the Haynes Hotel which was, after the courthouse, the most impressive building on the square. At the desk inside Grandfather made arrangements for a room for the day, and a guide with a car to take us to the Battlefield. The manager was Mr. Sedberry. As Grandfather signed the register he said, "Judge Berney, there's another gentleman staying here who fought in the War. Been here three days. Says he lost a brother at Stone's River."

"That so?" asked my grandfather, interested at once.

"Yes, Sir. He's out at Stone's River now. Thinks his brother's buried in the cemetery out yonder."

"Too bad. A lot of good men fell in that battle."

"Yes, Sir," continued Mr. Sedberry, "name's Jamison. You'll probably run into him. From Cleveland. Seemed real nice--for a Yankee."

Grandfather stiffened, said nothing, but turned away.

"Yes, Sir," said Mr. Sedberry after a pause; then to the bellhop, "Show Judge Berney to room 24," and calling after us as we started up the red Turkey carpeted stairs, "Your driver should be here any minute now. I'll ring your room."

While we waited, I investigated everything in the room. I found a Bible on the table, and an old deck of cards in a bureau drawer. Then I walked to the window which overlooked the back premises. I watched an old hound as he pulled up on his great paws, lumbered over into the shade near the wall, and slumped down against the building as if he'd been poured from a jug.

The phone rang. The guide was waiting, so we went down and met John Perry; a pleasant sort of boy, about nineteen, with reddish hair and a good smile. After we all shook hands, he gave us some printed leaflets about the Battleground, and we got in the car and started on our way.

The drive was short. The farms along the road were bordered with piled rock fences overgrown with Dorothy Perkins roses; that is, unless we were passing a stock farm, or a dairy herd. In that case, the fences were white cross-buck, which Grandfather said did a better job of keeping the animals in. We made two stops: Once so Grandfather could show me a herd of polled Jerseys (they don't have horns) and once to watch some colts romping in a pasture and feeling their oats. It was pretty with the green grass and white barns and fences. Depending upon the field we happened to be passing, the air smelled of clover, or honeysuckle, or cut hay. Drawing in a deep breath Grandfather said, "Middle Tennessee! You could stick a monkey's tail in the ground and it would grow!" This was right. This was the way it should be--the way we remembered it.

But then we got to the Battleground, everything was changed. It was no longer the rough overgrown field of hedgerows and hummocks, and thorny wild blackberry vines running through the underbrush that we used to know. Instead, we saw a level green park stretching along the edge of the placid little river. On our right was a

cemetery with the rows of small white gravestones that government cemeteries always have, and a few visitors looking for the names of someone they knew. Two or three cars were drawn up to the concrete sidewalk, and some people were walking about the Battlefield in the distance. I was thinking how much better it was this way; no blackberry vines to scratch and grab at my ankles. Then, I realized that Grandfather was too quiet. He seemed upset. I said, "What's wrong, Grandfather?"

"Ay, God," he said uncertainly, "what have they done?"

John Perry began reading from a leaflet he had given us before we left the hotel. He was proud of what had been done: The gravel paths among the graves, the well kept lawns were to him improvements that anyone could surely appreciate. But the more he read, the more dismay mounted in Grandfather's eyes. For him, the bull-dozers, in smoothing away all the landmarks, had torn his remembered world apart. There was no little hill under which his gun emplacement had been hid, no grove of young cedars which had sheltered the men and horses behind it. There was nothing familiar in sight--not a bush, or a tree, or a rise in the ground--left to help him recognize where he was.

Grandfather asked John to point out on the field the position held by the 28th Pennsylvanians, then the 21st Ohioans, and where his own battery, Semple's Battery, had been located. John couldn't find it in the leaflet. While John was explaining all this to Grandfather, they were drawing an audience. Their voices were getting louder. A few people leaving the cemetery stopped to listen before getting into their cars, puzzled as to why the old veteran was so concerned. A tall old man seemed especially interested. At one point he started to say something, but gave it up, and strode rapidly away toward the Battlefield, as if he'd remembered something he'd left out there.

Persisting, Grandfather asked John if he could

remember where the hill had been. Surely he could remember a hill? John pointed in the direction where he thought it might have been, but that didn't suit Grandfather, who was confused now, and losing patience. John wanted to help, so he said, "Judge Berney, it's getting mighty hot. Why don't you and Miss Edith just wait here? All of those positions are marked on the field. I'll go out and look until I find them. I'll raise my arm and signal you as soon as I locate anything." And he left.

It was hot. Only two cars were left: ours, and another like it, with the driver asleep in the front seat. Probably waiting for the man who'd struck out for the Battlefield so suddenly.

Grandfather sat down on the curb. I sat close by--close enough to feel his lean old body trembling. When he reached for a handkerchief, I saw his hands were shaking. I thought that the handkerchief was to mop the sweat away, but when I looked in his face, his eyes were flooded. Embarrassed and frightened, I looked away, nerves buzzing like a tuning fork. I knew he could get angry, but I didn't know grandfathers could cry, and I couldn't stand it. I turned and buried my face in his white shirt and sobbed, and sobbed, without the least idea of what it was all about. It seemed to help him though, because he held on good and tight, patting my shoulder. I could feel his chin bearing on the top of my head, and his chin whiskers prickled through the part in my hair.

After a while I said, "Why were you crying, Grandfather?"

"Because I'm old," he said, "and never really knew it until now."

I could see John a long way off, but he hadn't lifted his hand and signalled to us as he'd promised, so he wasn't having any luck. The same tall man who had stopped to listen was coming back now. As I watched him walking toward us, I wondered what it was about him that reminded me of Grandfather. They didn't look at all alike, but there was something about him. Was it the way he held

himself, slim and straight, with the shoulders thrown back; or was it the expression in his eyes, clear and direct? He was getting closer to us now. Suddenly, I knew. The aura of command! He had it, too.

Grandfather and I stood as he walked up to us.

"Foster Jamison," he said, smiling and holding out his hand to grandfather, "21st Ohio Volunteers. I've located Semple Battery."

Eyes very level, chin very firm, Grandfather measured the man before him. Then satisfied, "Saffold Berney," he said, and they shook hands.

"You've located Semple's Battery? How? How'd you recognize it?"

"Well, I've been a Civil Engineer most of my life. When that young fellow was talking, I remembered something. You can change the surface of the land without much trouble, but it's complicated and expensive to change the channel of a river. I didn't think they'd do it, since it wasn't necessary. The river hasn't changed. Wasn't that hill of yours near the bend in the river?"

"Ay God! You know, you're right!" exclaimed Grandfather, all smiles now. "I'd forgotten the bend in the river!"

"Well, come on, I'll show you. The marker's right there."

All of a sudden I was by myself, with nothing to do but make a clover chain while Grandfather and Mr. Jamison and John, who'd caught up with them, looked over the Battlefield and decided just where everybody had been, and what part they had played in the engagement. Finally, though, here they came walking back together. John looked relieved, and Mr. Jamison and Grandfather looked happy and were talking like old friends.

As we got back in the car, I said, "But, Grandfather, isn't Mr. Jamison a Yankee?"

"It doesn't matter now, child," he said.

The End

FREAK OUT

Drugs can produce tremendous adventures of the mind. What is real and what is fascinating illusion, what counts and what seems to count, those are differences harder than ever to understand. Not that they are ever easy to understand, to the least drugged of consciousness.

Maybe this is something about how it feels to be drugged. At least, it seems to convince those who never had the experience.

Laura Bennett lives in Burlington, North Carolina, where she works in an office. A great deal of her spare time is spent in writing or planning what she will write. She hopes to work on a novel about life as it tries to happen today. This is her first published work of fiction.

FREAK OUT

by Laura Bennett

The Kid didn't mind taking the joint that was passed to her. In fact, she was eager to get it. Last weekend had been the first time she had gotten completely zonked out stoned and she loved it.

There had been so much laughter. And the music. God the music came straight from the Man himself. Gabriel blowing on his trumpet sounding in the new age and they had all opened their arms and welcomed it joyously. Such childish bliss.

So the Kid took the joint and drew the smoke back into her lungs. It burned as it coiled down her throat and she had to swallow gulps of air and hold her nose to keep it down. She giggled and the smoke forced its way back into the air. Angie and Pancho laughed and she joined in. The laughter seemed to be a prelude to the good times to come.

Wow, man. Beautiful. They're going to Chapel Hill to see the Byrds and they're gonna get zonked and get into the music and each other and they will all be one, man. Fantastic.

Angie, who was driving, pointed down the road and said, "One day to Chapel Hill," and they all laughed because they knew what was happening. They were flying high and time was no longer in existence. Life consisted of three people on a magic carpet, soaring through the time barrier. Through it, into, and past it, to enter into a state of minds where all minds are one.

Pancho was in the back seat rolling another joint and he began talking about this guy he used to know. It didn't make any sense, but it didn't seem to matter. It

was just words thrown together and said with such speed The Kid's mind was racing after them in an effort to catch one of them and see what it said.

They were all laughing because it was so way out. Two dudes in a shower with a rifle. Another one sneaking up on them through the trees. The other two men debating on whether or not to shoot a hole in the wall. The Kid could see it all happening in her mind, the action speeded up and Charlie Chaplin type characters running around trying to keep pace with the rapid flow of words.

Pancho kept on about the two dudes with the gun only now things had taken a twist. It was no longer funny to The Kid. There was shooting and blood in the story and it made her feel sick inside. Grass was peace, guns, violence, and the two didn't belong together and yet here they were flowing in the air around her colliding, unable to absorb each other. She kept laughing to cover her nervousness.

God, what was Pancho trying to do?

Her head was being pulled through a vacuum by Pancho's voice and everything was whirling around speeding upwards out of her reach and Pancho was going on and on about something that didn't even border on sanity, and he wouldn't shut up.

The Kid rolled her window down and stuck her head out in an attempt to drown out Pancho's voice. The wind hit her face and split sliding along the sides of her cheeks, winding its way through her hair and then dropping off reluctantly. She pulled her head back in trying to think of a way to bring herself down. But Pancho wasn't letting her come down. He was talking faster and faster, taking her higher and higher. There was a cord running through her mind and Pancho was twisting it tighter and tighter until she thought she would scream. She looked at Angie to see what her reaction was to this madness, but Angie was staring straight ahead, not saying anything, her face void of emotion.

Her hands were relaxed on the steering wheel as though none of this was touching her. The Kid thought she was dead until she saw her swallow. She could see through Angie's face to the inside of her mouth. The tongue pushed against the roof of the mouth and skimmed the back of the teeth. The saliva rolled back and glided down until the back of the tongue pushed it against the wall of the throat, spreading it out before allowing it to continue on its way. The Kid could see the jugular rise to meet it and then slowly come to rest before beginning the process again. But Angie still wouldn't look at The Kid and Pancho still wouldn't stop talking. The Kid was alone. Didn't they realize what was happening to her? Didn't they care?

She looked at the speedometer and it showed 55 mph. But what the hell, they weren't going anywhere. My God, hadn't they passed that service station before? Like three hours ago? Shit. Someone's done something to the frigging road. They're going in circles and they'll never get anywhere except to that damned service station again and the car won't stop and it's all Pancho's fault and why the fuck doesn't he shut up?

The Kid leaned over and grabbed Pancho's arm. Please. Please. She's on a bummer. Make it stop. Make it a good high. But Pancho's saying you can't have a bad trip on grass. Then The Kid wants to know what the hell it was they smoked because she's in a bad way.

She wants to tell Pancho to hold her and let her know he's not deliberately making it bad. She needs someone to touch her and let her know she's real. But when she looks at Pancho's face, he's grinning, his lips drawn back in a half sneer, his teeth large and white and framed by a flowing black beard. His hair is whipping around his face as though being blown by a wind, but all the windows were closed and there was no wind and yet his hair was whirling around his face in a black cloud. His thick eyebrows were drawn together in an unbroken line above two flaming coals that burn into her soul. His face was dark with hatred. Evil running

down his cheeks like tears and The Kid realizes he's Satan. The epitome of all that is evil in the world in the same car with The Kid and he's trying to freak her out.

The Kid turned back in her seat and held tightly to its sides. Come on, now. Get hold of yourself. Bring yourself down. It's just the grass that's making you feel like this. Angie is still your best friend. She's just off on her own and doesn't know what's happening to you. That's it. Bite your lip, your hand, anything to keep from screaming. You don't know Pancho very well. Maybe talking's his trip. Maybe he doesn't realize he's tearing your mind to pieces. The hell he doesn't. He knows exactly what he's doing. That's why he won't shut up. Stop it. Stop it. Don't let him get to you. That's what he wants to do. Make you scream and freak out.

Jesus, she can feel her face changing. There are lines forming in her face. She can feel them sinking into her skin, running down her body and her eyes are sinking into their sockets going deeper until they hit the back of her head and she is looking at herself and can see...fear. All of her fears streaking her body and she feels like the portrait of Dorian Gray.

She wants to scream, scream the fears back in to the hidden depths of her mind, but she can't. Her hand is pressed against her mouth. She must be quiet. Angie and Pancho mustn't know what her fears are. They might use them against her. Oh Shit. What if she's talking and doesn't know it. No. There's her tongue against the back of her lips. Her mouth is closed. She's safe.

The Kid runs her hand over her face and feels the skin moving beneath the pressure. Oh hell. She didn't think. They can see her face. She doesn't have to say a word. They can see it all in her face. What does it say? She has to see her face. See what is carved there.

The sun visor. It has a mirror on the other side. She reaches for it but her hand freezes, suspended

between her and the visor. The Kid concentrates all of her strength on her hand until it trembles sporadically and then jumps out and grasps the visor. She closes her eyes and slowly inches the visor down. The Kid opens her eyes and catches her breath. The face staring back was amazingly calm except for the redness surrounding the chameleon eyes that changed color with her moods. They were gray now, showing her agitated state. The layered fawn colored hair lifted and wafted about her head. She could still feel the creases on her face but they were invisible to the eye. The beginning of a smile froze as she became aware of the other face mirrored above her own. Pancho. He was laughing, the noise deep and loud, and it filled the car billowing until it was a swollen pillow that pushed against The Kid's face suffocating her. She pushed the visor up with a savage thrust and the laughter stopped.

When in the hell are they going to get to Chapel Hill? They've been driving for weeks and then oh thank God, there it is. Park here Angie, park there, Angie. Park anywhere. Only let her out of this torture machine.

The night air feels good as she gets out of the car and she laughs. It'll be all right now. There are people around to help if Pancho tries to hurt her. The Kid starts shivering and what's this? Pancho's putting his jacket on her. He's holding her hand and helping her along. He says he's going to hold her down so she doesn't float off and miss the concert. The Kid giggles and warmth spreads over her. See, Kid, it was just the grass that made you mistrust him. He's the same person you knew and liked before. The Kid feels better because she knows it's going to be good.

There's the corner and wow, man. Look at all the people. And their faces. So beautiful. She had read something like this and here she was in the middle of it all. All those everyday, ordinary people are beautiful. And Angie is beautiful, and Pancho even. Most of all The Kid is beautiful because all this beauty is coming from her and touching those she sees.

Pancho had hold of her hand and was smiling at her and she was smiling back. She was secure. The smile vanished as they stepped off the curb. Jesus shit. He let go. The mother let go of her and she's standing in the street and there are cars coming and she can see them bearing down on her and she doesn't know what to do. People are pushing past her and rushing to the other side. But it's so far away and she doesn't know if she can make it. She has to though, so she fixes her gaze on the other side and forces one foot in front of the other until she finds herself stumbling against the curb and Pancho is holding her again. She's safe for the time being but she knows she'll have to be on guard for any more of Pancho's tricks. Better yet, she'd freak him out. Yeah, man. Accept as natural anything he did and when they got inside she and Angie could lose him. Angie. Where is Angie? Behind her. Good. Good. Keep an eye on Angie, but Pancho is walking faster, pulling her with him and Angie is asking them to wait for her. The Kid tries to slow up but Pancho won't let her, so she tries a little freak out of her own. She races ahead, pulling at Pancho and wow, man, it worked. Pancho stops and says to wait for Angie. Fantastic. The Kid can now play the game by her own rules.

One more street and The Kid will be home free. They step off the curb and this time it doesn't bother The Kid when Pancho lets go. She is in control of this mind game from here on out.

Cars are speeding around the corner but they don't affect The Kid in any way. She can stop them with a wave of her hand. To prove this she stretches out her arm and makes a circle in the air. Her arm unfolds like a fan into a thousand multi-colored beams that catch the glow of the streetlight, and then melt into her natural arm as it rests at her side. Angie and Pancho are back on the curb, calling to her and the cars are still racing past her but The Kid knows it's only because she didn't really want to stop them. She has been struck with a fantastic idea and she stands still as a car rounds the corner. It's aiming towards her and she can

see through the windshield and the people in it are staring at her, their mouths one massive siren and The Kid can't understand why they're scared. Don't they realize they can't hurt her? That she is The Kid and they are just part of her marvelous freak out?

She stands there smiling until she feels the pressure on her shoulder that she knew would come. It was Pancho and he was pushing her to the other side of the road. It worked. Her plan worked. She knew it would. Knew she could freak Pancho right out of his high and into reality, making she, The Kid, the victor in the power play.

She stood up and walked over to the figure lying on the pavement. It was Pancho. His eyes were rolled back in their sockets, unseeing. His head was twisted in a peculiar position and the expression on his face was so contorted it reminded her of a gargoyle. She giggled as she pictured Pancho perched on the eaves of a library. There was a thin stream of blood trickling down the corner of his mouth and she stooped to wipe it off. She drew it into a peace sign on his cheek before rubbing it off with the corner of her shirt. Poor Pancho. He'd tried so hard to win. She sat down beside his body and rested her chin on her knees. She sat that way while the men in white suits covered his body and lifted him into an ambulance. His arm dropped over the side of the stretcher and The Kid reached out and shook it.

"So long, Pancho," she whispered, "You lost."

From Two Novels in Progress

THE OTHER END OF THE RAINBOW

by I. Virgil Mann

and

A VOICE NOT GOD'S

by Thomas A. Shetley

The Other End of the Rainbow takes place mostly in the less desirable quarters of Alaska, and its protagonist is not only a born loser; he brings industry and acquired skill to his natural gifts for losing, and contrives repeatedly to snatch defeat from the jaws of victory, to hang onto a position two away from the nine ball. Here we find him working as a truck driver in the Arctic, blundering into almost-destruction. This is not the end of the book. Charlie blunders out again, and into new and fantastic troubles, more or less of his own procurement.

Virgil I. Mann, Ph.D. from the University of Wisconsin and Professor of Geology at the University of North Carolina at Chapel Hill, is widely published in his own learned field and proposes to be a novelist as well. He is well acquainted with the frozen north where his novel takes place. A short story by him appeared in Writers by Moonlight VII, in 1969.

The accompanying sequence from A Voice Not God's somewhat reveals two characters in this novel of a settlement called Kingdom in a remote Southern region not free from endeavor, conflict and dreams. Anson Gunter, who dominates his community somewhat as giant Samson judged ancient Israel, briefly relaxes, while Callie Shipp both adores and questions him. The book partakes of stealthy song, angry outcry, closely mingled joy and sorrow.

Thomas A. Shetley, reared on a Gaston County farm, graduated from the University of North Carolina at Chapel Hill and is now manager of Student Stores there. In 1969 he won a prize in the Thomas Wolfe Short Story Contest, and that same year another of his short stories appeared in Writers By Moonlight VII. He hopes to write more fiction of the American South, looking deep into what it is, and why.

From

THE OTHER END OF THE RAINBOW

by Virgil I. Mann

Charlie steered south toward Quitina. In front of the cab, snow crunched and snapped. Behind, chains clanked. His tracks quickly filled with snow. Through the ice fog to the east, Charlie saw Mount Wrangell smoking. Hope that volcano don't blow up now, Charlie thought. Wouldn't mind the heat, but those rocks, and cinders, and ash, and lava...

A bull moose trotted in the road ahead of the truck, then it veered down the bank toward the Copper River. Far ahead, a herd of buffalo thundered across the road. Wolves followed. Biggest wolf pack I've seen, he thought. Snowshoe hares nibbled on willows, diving when an owl threw a shadow across the glistening snow. Primitive, Charlie thought. Wonder if it'll look this way a hundred years from now? The truck purred south.

In half an hour, Charlie was unloading drums alongside a mail box. Jim McFarland in a yellow snowsuit put the stove on the back of his green snowmobile. His brown eyes and red mouth were all Charlie could see through the multicolored ski mask.

"Can't thank you enough," he said to Charlie. "I got some wood, but it wouldn't last long."

"Your Aunt Tess sent this food," Charlie said, handing him the bucket.

"Bless Aunt Tess," Jim said. "This'll come in handy. Would you like some?"

"No thanks," Charlie said. "Gotta unload more drums at Quitina, then get back to White Bluff before this wind

stirs up avalanches." He gunned the engine and drove south.

In Quitina Charlie stacked his drums in a shed plastered against the wooden general store. Finished, he pushed through the storm door into the store. Sundstrom, the storekeeper, a small old Norwegian with cobalt blue eyes and thinning yellow hair, called. "Come over here, Charlie. Get some coffee and set by the stove."

"Soon's I get these clothes off," Charlie said. He struggled out of his parka, and hung it on the rack. As he poured coffee, he looked at the stove. In addition to Sundstrom, he recognized the guy with a big bald head as Goerke. The other two old prospectors were from Kuskalana, Bjorklund and Johnson. They were toothless old Klondikers, all lean, rawboned outdoorsmen. They nodded at Charlie and continued telling stories. Charlie dragged a nail keg to the Warm Morning stove, sat down to sip coffee and listen.

"That spring of 1912 I was shoveling--in near Chisana when I run outa grub," Goerke said. "Some guy told me I could get to McCarthy easy by the White River across Skolas Pass. He said to walk the Tebay glacier, it'd be real easy going most of the summer."

"You didn't believe him, did you?" Sundstrom asked.

"Fraid I did," Goerke said. "Nastiest trip I ever made. Snow bridges was falling. When the ice melted, Skolas Lake dumped. I was scared. Tried to set a spell till it froze up again."

"Did it?" Bjoerklund asked.

"No," Goerke replied. "Water run outa the lake with a hell of a roar. And when it was all gone I looked. Right on the bottom was gold. Great big nuggets they was too."

Charlie gulped his coffee. His eyes sparkled. He

didn't miss a word.

"On the bottom?" Johnson asked.

"Yup," Goerke said. "The nuggets was big's my thumb."

Charlie swallowed.

"Bet you cleaned em out, huh?" Johnson said.

"No," Goerke shook his head. "Water come back so fast I got only a few. Tried to get there again, but never could after I busted my leg."

"Where was that you found the gold?" Charlie asked.

"Skolas Lake. Along Tebay glacier," Goerke said, pointing east.

"Did you ever work the headwaters of the White River?" Johnson asked.

Goerke shook his head as he sipped coffee.

"That was a good place," Johnson said. "I got some dark colors there. Never could find the lode, so I went to Kluane, then down the Alsek River. Man, that place scared me. All them mountains, rocks, glaciers, and white water."

"Find gold on the Alsek?" Goerge asked.

"Plenty," was the reply. "But it was too hard to work there. I left."

"I got gold near Samson Lake," Bjoerklund said. "Big nuggets like you was talking about on Tebay. When I come outa there in 08, I had a poke of dust worth thousands. What a party I had. I laid drunk in a hotel room in Frisco nearbout two months. They was pretty girls runnin in and out."

The older fellows stared at the flames in the stove

and smiled. Charlie nodded.

"Got me a blonde who never got enough," Bjoerklund continued. "Sorta like that Hazel up at White Bluff. One night I sobered up, looked at her real good. Figured she was like findin a warm toilet seat on a cold morning. Nice, but who just left? Thought about that, then kicked her ass out. You know, I shouldn'ta done it? She left, took my poke with her. So I had to sober up for good, go back to work."

The prospectors nodded, slurping coffee.

"Go back to Samson Lake?" Johnson asked.

"Sure did," Bjoerklund said. "Got as much gold the second time too. But then I chopped off my thumb and had to come out. Got all packed, ready to leave, when I found a wolverine in the cache chewing on my snowshoes."

"Shoot him?" Sundstrom asked.

"No," Bjoerklund said. "He got away. I set traps, snares, baits, everything. That just made him mad. That night he sneaked in my shack and pissed all over my flour, stole my meat too. I didn't have nothin to eat but that yellow stained flour."

"What'd you do?" Charlie laughed.

"Ate it," Bjoerklund said. "I tell you, those pancakes didn't have no maple syrup flavor. Could hardly stand the smell just cookin em."

"Ever go back?" Charlie asked, wrinkling his nose.

"Nope," Bjoerklund said. "Had to have a finger cut off too. Infection. After that I never could handle a pan. Always wished I could though. Still a hell of a lot of gold at Samson Lake."

"Don't ever get old, Charlie," Sundstrom said. "Cause

then all you can do is sit around like these guys and bullshit."

"I'm tryin hard not to," Charlie said. "How do you avoid it?"

"Chase women and drink whisky," Bjoerklund said. The others nodded. "Be sure they ain't too young. Both improve with age. I been samplin for years and just look at me. On Monday, the Doc. says I'm too healthy. He says to stay alive I gotta cut out half of my love life."

"Which half?" said Goerke. "The thinkin or the talkin?"

"The truth at last," Sundstrom nodded. They all laughed, exposing hard gums.

Charlie rose, rinsed his cup and hung it on the rack. "I'd better be gettin back," he said. "That wind ain't letting up, and I'll be drivin into it most of the way. Gettin colder too."

"Come back next week," Sundstrom said. He helped Charlie into his heavy coat. "Stay away from the cliffs. Lots of snow slides on the Edgerton."

"I'll watch out," Charlie said. He walked to the truck, unplugged the motor heater and hit the starter. The engine hummed. As he drove north he bumped over snowdrifts streaked across the road from the west. Beside each rock wall, driving was easy, but in the open, gale force winds buffeted the truck. Charlie grabbed the wheel so hard, the truck darted toward the bluffs, then at the river, missing deep drifts by inches.

To the east the long afternoon rays of the sun turned the steaming crests of the volcanic mountains a brilliant gold.

Gold nuggets at White River, Skolas Lake, Tebay Glacier, Alsek River, Samson Lake, all flashed through his mind. With each revolution of the rear tires, the chains clanked the message: Gold for Charlie, Gold for Charlie.

Far ahead, across a bend in the ice-covered river, lights of White Bluff winked at him. They were golden too.

The left front tire began to bump. Charlie pulled over in the lee of a high hill, got out and examined the tread. Just a chunk of ice. He wedged it out and threw it in the ditch. Then he looked at the bluff overhead. A gigantic snow plume loomed menacingly above the truck. Wispy snow spiraled from the rounded crest.

"My God," Charlie muttered as he ran to the truck.

He climbed in and shut the door. When he gunned the engine, it backfired. Charlie's world turned dark as the snow crashed to the road in a jumbled mass.

The avalanche enveloped the truck. It rocked and shook, then snow steadied it far over on its two right wheels. All became quiet. Nothing moved. No noise.

"That Goddam snow pile let loose," Charlie said. "Avalanche." He struggled to remain behind the wheel, but slid away. His eyes searched for a light spot. None. His breath spilled out in tiny moist cumulus clouds, each cluster escaping faster. His heart thumped when he looked at his trembling mittens, then at his twitching right knee. He stifled a scream. Don't panic. Be calm. Don't use up oxygen. Don't sweat. But sweat ran down his back. He panted. He gasped. And he panicked.

He screamed and yelled. He pounded the dash. He kicked the door, and honked the horn, a pathetic muffled blatt.

Anybody hear? How could they. I'm in a truck. Gotta dig. Did I turn over? Where's up? I'll wind down the window, then dig and climb...

Why the hell did I do that? Snow's filled the cab. Gotta roll the window back up. Can't. Hand won't move. Pinned to handle. Wipe my nose. Other hand? Can't move it. Both hands? More snow. Legs can't move. Another avalanche? Water in my boot. Gotta wipe nose. Is that ice? Snow freezing on my lip? No? Yes! Thawing. Running

down my neck. Gotta move my head. Bite the snow. Lick off eyebrows? Running in eyes. Blow snow. Got space. Yell! "Help. Help.....Help!....."

Snow's freezing to my chin. Legs. Move foot. Did I? Can't feel nothin. Rub hands. Can't feel fingers. Don't need to. They're warm now. Feet ain't cold no more. Nice and warm. God, I'm tired. Anybody coming? Don't hear. Snow in ears. And mouth, Eyes too. Tired. Sleep. Just a little. Then wake up and get outa here. Sleep first, wiggle toes... and fingers... wiggle. Sleep.....

From

A VOICE NOT GOD'S

by Thomas A. Shetley

Anson Gunter stacked six slices of country ham on his plate and covered it with pale yellow honey. Before picking up his knife and fork, he bowed his head to commune with a Presence from Whom Little Callie Shipp felt excluded. During the seconds of silence, she sat behind her poached egg and unbuttered toast, looking longingly at Anse's hominy grits cooling and soaking in redeye gravy.

Anse raised his eyes. "Little," he said gently, "I can't see that your butt's one bit bigger now than it was when we first met. Why don't you pour out them damned sick-folks vittles and dip up a sure'nough breakfast?"

Little Callie heard the question, but felt no constraint to answer. She watched Anse pour coffee from the cup into his saucer and realized that, in her lifetime, the world had become more polished - that Anse was the only one she knew who still drank from a saucer. "Why," she asked, "do you do that?"

"They's a mystery about it that I don't understand," he replied. "It does more than cool the coffee: it works a change you have to experience to 'preciate. It makes a good cup of coffee sing, dance, and sparkle. Not the first time you do it, mind you. Only a time-aged saucer-sipper gets the effect. Like fastin' forty days in the wilderness 'fore you finally see the Glory..."

"I wasn't talking about saucer-sippin'," said Little Callie. "How come you always bow your head and close your eyes 'fore you dig in?"

"Little, ain't you never watched a chicken or a bird drink water? They fill their li'l beaks, and, before they swallow a drop, look up to th' zenith an' give thanks to th' Good Lord. Well, I do the same..."

"Look," she responded. "You ain't talking to Bo Ledford, not I ain't one of them missionary ladies. You sell likker and get copyrights on cuss words. You get pissy-ass drunk and fight. Now and then, like every chance you get, you take down somebody's bri'ches. You're Anse Gunter, an' I'm Little Callie. Remember?"

"Guilty as charged," said Anson Gunter slowly, as he continued eating. "But what has all that got to do with the price of rhubarb? Bo Ledford and them mish'nary ladies ain't got no more answers than I got. Maybe even fewer."

Little Callie could see that Anse was wolfing his breakfast. Soon he would go looking for Brodus Brooks and they would disappear into the woords. They may return at sundown, or maybe not, depending upon the size of the run. They might even stay for two or three days. The Angel of Loneliness rested His shadow upon Little Callie, and she wished that Anse would not leave. "What do you believe?" she asked.

"I believe," said Anson Gunter, "that there is great loveliness in everything, that the world is filled with a Mystery, and that I ain't prepared to reckon with nothing."

Anse was doing as she had hoped. He was talking. This would delay his departure and there would be a little longer while before the house was empty and quiet.

"Starlight left the stars so long ago that we ain't sure the stars are still there. This world we live on ain't nothing but a speck of dust floatin' in a cold ocean of black eternity, and we, in our fear and lonesomeness, concoct a God-Companion just to float along an' keep us company - to justify who we want justified, and to damn who we want damned."

Little Callie felt that she stood in the presence of great wisdom. She remembered reading, when she was a little girl, about an old trail-blazer who sat alone, in the night, and made music beside the campfire. He looked up and saw a great brown bear, standing on its hind legs

at the outer perimeter of the Firelight. As the fiddle scraped, the bear groaned in ecstasy and reached out with his paw to push music into his mouth. She, Little Callie Shipp, was an animal trying to capture what came from Anson Gunter. He breathed the understanding and the freedom and the mystery for which she hungered. But her reach was short, and although her claws were sharp, the music escaped.

"Just think, Little. There ain't a single atom in my body that was here ten years ago. Them atoms are all gone away to other bodies. But yet, I still can feel the green grass under my feet when I was a little boy. I still can feel Mama's cool hands when I burnt with fever and I remember her voice and the softness of her lap."

Anson's eyes were dazzled. "And I can still hear guns blazin', and feel snows that melted long ago. The pleadin' of, and my sorrow for, a long-dead little man. Corporal Brooks draggin' me back through the snow while I cussed and called him a nigger."

Anson was looking beyond Little Callie, but she stared into his eyes - perhaps seeking some sign of his doubt, or disbelief, in what he said. "I tell you, Little, none of us ain't nothin' but clay. God is really the Mystery - the Life Process that inhabits the clay of you and me. I say God curls up in the cuckleburr seed asleep in the snow. And God is in them little yeast cells in the barrel up at the still; so I better get up there before he gets tired waiting."

Anse took one last noisy sip of coffee from his saucer, got up, and strode to the back porch. Little Callie followed. She wished he would say: "Come with me," or that he would turn and go back into the house. Instead he took her into his arms and kissed her. Quickly breaking the embrace, he looked at her for a few seconds, smiled, and whispered " 'Bye, now."

Little Callie Shipp walked slowly back into the kitchen. She heard the pickup truck rumble out of the